

THE R.C.M. MAGAZINE



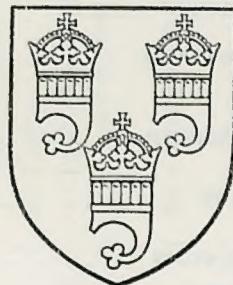
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"The Letter killeth, but the Spirit giveth Life"

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VOLUME XXX

No. 1

EDITORIAL

BEFORE the days of psychology there used to be a science, a sort of rough and ready quasi-science, called phrenology.

Its professors used to guess by the shape of your head what you were good for. Bright boys had their bumps read to help them find a right career in the same sort of way as they are now given intelligence tests. But phrenology was never very respectable; it ranked with astrology and palmistry, not with physics and astronomy. All the same, there was something in it: a prominent jaw is often found on a purposive and determined person; a low brow is occasionally a physical characteristic of lowbrows, and if one is prepared to broaden the basis of such generalizations, there can be no doubt that mental and physical features are in some way related. Only, to-day, we explain these correlations not by bumps but by glands. It is not that lazy men are fat or that fat makes men lazy; it is that the pituitary gland makes the same man fat and lazy. These glands work under a complicated series of checks and balances, so that one must not make easy generalizations about jaws and wills, fat and laziness, and expect them to be universally true. But a certain amount of work has been done on classifying men according to physical type and temperament, and it should soon be possible to find out a good deal about a composer's music by a glance at his physique. The ear is nothing much to go by, as one might have thought, but the nose is, and an hour or two in the Parry Room among the portraits will soon show that there is a rich field of research waiting for anyone who will take, say, a nasal line in musical criticism.

Character, music and physique are related, but no one has yet looked into this matter of physique from a musical angle. The College possesses some 1,200 portraits of musicians of all sorts. We reproduce one in this issue of the MAGAZINE, with an informative article about the subject's life career. It is the portrait of an old man in his 81st year, as the circumscription says. Observe the eyes, not yet dimmed but showing that critical scrutiny which discomfited Beckmesser, the resolute look which dominated the assembly of complacent Mastersingers, and the expression of alert benevolence which Wagner has transferred to horns and 'cellos. Observe the hands: are these a cobbler's fingers? You know a craftsman, as you know a pianist, by his touch. Those long and delicate fingers of an old man once had the strength and skill of the master craftsman. Cobbler, poet, and musician; "not without genius and a shrewd irony," said Carlyle.

This print is one out of several substantial collections in the possession of the College. The Lionel Benson collection contains over 200 pictures and 600 prints. The Windsor collection contains another hundred portraits. Pictures have been given by Sir George Henschel and recently by Mr. Arthur Hill. Bequests from the late Barclay Squire, Harrison Grinsted, Heron Allen, Herbert Walker, Tivadar Nachez, and other donors, make up a remarkably rich gallery of portraits and pictures of musicians or musical subjects. Most of them can be seen on application to the custodian of the Parry Room. We confidently await the publication by some enterprising Collegian of a learned thesis on "The use of the 6/4 chord by composers of pyknic physique," and another on "Is Romanticism a cyclothymic phenomenon?"

F. H.

DIRECTOR'S ADDRESS

The following letter was sent to all students with their time-sheets at the beginning of this term:—

EASTER TERM, 1934.

I hope you will consider it a good New Year Resolution that the Director's Address, usually given each Term, shall be given in future at the beginning of the Autumn Term only.

HUGH P. ALLEN,
Director.

5th January, 1934.

The terms of this letter half invite an expression of opinion on this departure from previous practice. The Director must not expect that it will be welcomed with enthusiasm either by the students who thus lose one of their few opportunities of first-hand contact with him, or by the old students, who write from overseas to say that the printed word when they read it in the MAGAZINE recalls to them the tones of his voice and so indirectly the inspiration of his personality, or, again, by the unfortunate Editor of the MAGAZINE, who thus loses his leading article. But all will realise that it is a difficult matter to continue to produce as a matter of routine comment on the day-to-day, term-to-term life of the College which is both fresh and pertinent. They know that the Director is the last person to risk the extinction of the spirit in the preservation of a form. And so while they regret the practical disappearance of a feature of College life which they have always valued, they can but acquiesce in the judgment that its purpose will be best served and preserved by its being reserved for the beginning of each new academic year.

HANS SACHS

THE name of Hans Sachs is, for most people who are not Germans, inextricably linked to that of Richard Wagner, and indeed it is probably entirely due to Wagner's beautiful operatic portrait of him in "*Die Meistersinger*" that most of us even know that he existed. Wagner undoubtedly stimulated interest in the life of the "cobbler-poet" but did not, perhaps, wholly satisfy it, and unless one makes a pilgrimage to Nuremberg knowledge of his life and work is difficult to come by. A pilgrimage to Nuremberg, on the other hand, would in all probability give one a completely distorted and exaggerated idea of Sachs's historical importance in the world of art, for the tremendous hero-worship afforded to his memory in this town is such as to imply that his greatness at least was on a par with that of such people as Rabelais, Botticelli, Palestrina, Di Lasso, Byrd, and Josquin des Prés, illustrious contemporaries of whom Sachs had probably never even heard; yet if one can consider Hans Sachs's life and work in their true perspective—those of an interesting minor poet—they make an intriguing enough subject for study.

Hans Sachs was born (of course at Nuremberg!) on 5th November, 1494. His father was a tailor, but Hans, at quite an early age, was apprenticed to a shoemaker, and consequently had no regular education; however, since he had decided artistic leanings, he used to spend many of his leisure hours at the schools of the *Meistersinger* and consequently became to a certain extent familiar with the art (or rather craft as taught by the *Meistersinger*) of poetry.

These *Meistersinger* were a guild of artisans—a bourgeoisie peculiar at this time to Nuremberg, who, as far as their somewhat scanty education admitted, cultivated the poetic art in their non-trading hours. The idea of the formation of the guild was an attempt to revive in some way the cult of the erstwhile *Minnesänger* who had flourished in the twelfth and thirteenth centuries; the revival however was not altogether successful as such, as indeed it hardly could be owing to the entirely different status of the two institutions. Whereas the *Minnesänger* were groups of noblemen who either actually lived in King's palaces or travelled from court to court, and composed and sang heroic love songs to the high-born and educated ladies of the courts, the activities of the *Meistersinger* were strictly limited to songs and poems written by and for the Nuremberg bourgeoisie, and anxious as they were to do so, the *Meistersinger* were quite unable to clothe themselves with the fallen mantle of the ancient glory of "The Twelve Old Masters" (as they reverently termed the *Minnesänger*). It is interesting to note that the Wagnerian characters of Tannhäuser, Wolfram, Bitterolf and their fellow minstrels were all *actual Minne-*

sänger, and that Walter (in "Die Meistersinger") claimed the well-known *Minnesänger* Walter von der Vogelweide as an ancestor. The name *Meistersinger* was probably derived from the fact that a *Minnesänger* who was not of noble birth was called a *Meister*.

But to return to Hans Sachs; after he had completed his apprenticeship Sachs undertook, in the capacity of a shoemaker, a five-years' travel through the towns of Germany, and it is undoubtedly very largely due to this experience, and the added knowledge of life and widening of his views that it afforded, that he so completely outshone his contemporary kindred artisans in intellectual capacity and powers of self-expression on his return to Nuremberg in 1516. During his travels Sachs had come strongly under the influence of Luther's teaching and had become a powerful disciple of the Reformation movement, using all his poetic art to further its cause. What is probably Sachs's best-known poem—the famous "*Wach auf!*" which Wagner has used in "Die Meistersinger" as a chorus of homage to Sachs—was originally written as a tribute to Luther, wherein he is hailed as the "Wittenberg Nightingale." On his return to Nuremberg, Sachs quickly won the affection and respect of his fellow artisans and *Meistersinger*, and continued to interest, amuse and instruct them by his writings until his death in 1576. Sachs's two main ambitions, from the time of his return to Nuremberg onwards, were firstly to further and popularise the Lutheran doctrine, and secondly to loosen the "artistic" fetters imposed upon the would-be poets of Nuremberg by the hide-bound rules, codes and conventions of the *Meistersinger* schools. He had grown to be highly dissatisfied (and rightly so) with the practices and methods of the "Incorporated Poets," as it is quite fair to term these worthies, who, it must be admitted, were just as much artisans in their art as they were in their trade, and in spite of the fact that during his five years' absence from Nuremberg, yet another rule had been incorporated into their text-book art-form (namely that theological orthodoxy should be observed in the composition of the *Meisterlieder*) he straightway started to write in forms which defied all the conventions, and which preached the heretical Lutheran doctrine in no uncertain language. One may here, perhaps, draw a point of similarity between the attitude to their art of Sachs and Bernard Shaw in that they both used literature as a metaphorical soap-box from which they could deliver themselves of the political or religious views that they had most at heart, but we cannot stretch the analogy too far since Sachs, being a Teuton to the backbone, was quite incapable of masking his seriousness with the nimble wit and brilliant literary style which characterises the writings of the Celt, and moreover was, of course, a writer for the bourgeoisie and not for the highbrows of his time.



*Musas teutonicam videor docuisse Latinas
Linguam, plectro uti dum voluere meo.*

h. g.

It must be admitted that Sachs's artistic output was on the whole far more conspicuous for its quantity than for its even quality, though one cannot help admiring the versatility of a cobbler, who, as an amateur was also a poet, singer, actor, playwright, satirist and philosopher. At the end of his lifetime Sachs's works numbered over 6,000, and included not only plays, satirical tales, songs and poems (of which the "*Schwanke*" are the best-known and most popular), but also psalms, hymns, dialogues, and fables.

It was a fortunate fact for Sachs (if he was interested in his own memory) that he flourished at the end of the century in which printing had been invented, and indeed, but for this fact, probably none of his work would be traceable to-day; as it is, however, though nothing like his entire artistic output received the distinction of publication, several of his best poetic works and plays can be, and are, read (and in Germany, I believe, even acted) to this day.

But when all is said and done there can be little doubt that Sachs's historical importance is far more in the domain of his achievements as a reformer (both in artistic and other fields) than those as a productive artist. As I have hinted throughout, his own artistic output is not of very great value, much of it being crude, coarse, Rabelaisian (minus Rabelais' light touch and sense of style), prolix and prosaic; the well-known couplet :

“Hans Sachs war ein Schuh—
Macher und Poet dazu,”

for example, is, to say the least, somewhat facile verse, and it seems a rather paradoxical statement to make in such bald verse! But as a reformer the Nuremberg idol is entitled to much more respect. In religion, through the medium of some 4,000 *Meisterlieder* he aimed (and to a large extent succeeded in doing so) at familiarising “the masses” with Luther's bible translation; in literature, he brought to light and popularised Luther's discoveries in the field of Greek and Latin classics; in the drama, he achieved a notable reform in raising the popular *Festnachtspiel* (Carnival plays) to a cleaner, more wholesome, and more genuinely humorous art-form; in poetry, he succeeded in showing up the emptiness and stagnation of the four-square “art” of the *Meistersinger*; and historically, many of his short plays (his long-winded seven-act dramas being less important) throw a valuable light on the life and thought of middle-class Germany in the 16th century.

I cannot conclude without mentioning Goethe in connection with Hans Sachs, as posterity's debt for the preservation of Sachs's writings is far more due to him than to Wagner. After Sachs's death his work (except, presumably, in Nuremberg) fell into disrepute, was ridiculed in the 17th century, and was forgotten, and it was not until Goethe,

at a much later date, interested himself in the memory of the Nuremberg poet that his work was again resuscitated.

Thus, to conclude, in spite of certain rather back-handed compliments I have paid to Sachs in this article, the fact that two of the greatest geniuses of the 19th century (or possibly of all time)—Wagner and Goethe, have both in their different ways immortalised his memory, is sufficient proof that the cobbler-poet of Nuremberg has made a lasting impression on the art of Germany.

ALAN GORDON-BROWN

THE PSYCHOLOGY OF REHEARSAL THE CONDUCTOR AND THE PROFESSIONAL ORCHESTRA

I REMEMBER very vividly a miserably cold morning at a competition festival of Women's Institutes in West Sussex. Dr. Armstrong Gibbs, the adjudicator, quite obviously found the going heavy. The competitors sat in rows shivering, partly from nervousness, partly from cold, and outside the rain dripped mournfully against the window-panes. The whole atmosphere was dead and chilly. I watched with interest to see if Mr. Gibbs would put an end to it. He did. He arose before that varied assortment of bakers' wives, drapers' assistants and charladies and threatened to throw his boots at them! When they had recovered from the shock, they laughed and they laughed, and they went on laughing. And from that moment the festival proceeded happily.

I quote this incident as an illustration of admirable insight into mass psychology. Two things tickled the fancies of those ladies and shook them out of themselves: first the wild improbability of the suggestion, and, second, the fact that Mr. Gibbs wore *boots*. Boots were objects they could all appreciate (perhaps some of them were not unversed in the art of boot-throwing themselves), and Mr. Gibbs changed immediately from a rather frightening dispenser of marks into a human being. He had sensed the mood of his singers and, finding it a bad one, had acted swiftly and in the right way.

The ability to do this is an invaluable asset to a conductor. I have more than once seen a rehearsal go badly through the conductor's failure to see that his method of handling his players at that particular moment was wrong.

The good rehearsalist is a man of human understanding. He realizes that those before him are human beings and, as such, as much influenced by the heat, the cold, over-tiredness, and depression as he is, the only difference being that, whereas he, by virtue of his position, can never surrender to these influences, they can, and often do. His strength, if he has strength at all, lies in his ability to transcend any personal worries or moods from the moment he mounts

the rostrum, thus leaving himself free to control the moods of others. For controlled they must be, and in the right way, with subtlety and tact.

A conductor may often find, in the first half-hour of an early morning rehearsal, that there is an air of irritability in the orchestra (I am speaking now of professional orchestras). The reason for this may be that he is expecting too much from the players before they have had time to settle down. It always takes about twenty minutes for them to play themselves out of the mood of alarm-clocks, scrambled breakfasts, and crowded trains, into the mood of music. During this period by far the best treatment is to be as business-like as possible : to avoid unnecessary talking and unnecessary stopping. As the rehearsal proceeds the atmosphere will change perceptibly for the better. If the conductor knows his job he will sense instinctively the right moment to change tactics and to start rehearsing in detail. If he has chosen his moment rightly he will find that he has his players behind him. By the time the mid-morning break for coffee and cigarettes falls due, everything should be going swimmingly, with an attentive audience for remarks on interpretation, phrasing and tone. Had he forced things from the very start, he might quite easily have aggravated instead of assuaging that "early morning feeling," and wrecked the remainder of his rehearsal. The boot-throwing method, in the case of professional players, would, of course, be simply disastrous.

Another dangerous period, and one to be handled firmly, is the first half-hour immediately after lunch. A heavy meal is never particularly conducive to work, and unless the conductor watches things carefully he will find an atmosphere of slackness abroad. The surest way of dispelling this sleepiness is to work the players up to the limit. His tactics of the morning should be reversed and he should, at the start, galvanize the orchestra by his energy and enthusiasm, relaxing a little towards the end of the rehearsal as the players become genuinely, instead of sleepily, tired.

There are many problems which beset a young and inexperienced conductor as he faces his first professional orchestra.

He is probably obsessed by a conviction that most of the men in front of him know more about orchestral music than he does. Moreover, he probably knows that they feel this, too, and that they know that he feels it. He can rest assured that they will think none the less of him for this, always providing that he knows his actual job, namely, the technique of conducting. An orchestra will make up its mind on this point within the first ten minutes. If their decision is favourable, they will do all in their power to help him out : if unfavourable, nothing can help him. Orchestral players are merciless to inefficiency, hesitancy, and uncertainty. Assuming that he passes safely through this first crucial ten minutes, he is still by no means

out of the wood. He will have to be definite and decisive in his requirements, without assuming a greater knowledge than he possesses. If he attempts to bluff he will sooner or later be found out, with the psychological result that the orchestra will immediately lose what little confidence that they have gained in him.

In the early stages of his relations with the orchestra he will be an unwise man who attempts to teach his players their job. It will be some months before he is sufficiently sure of himself to attempt to improve the standard of actual playing, and until he is, he will be well advised to concentrate primarily on securing his own interpretations. It is necessary for him to prove himself an efficient conductor before he can be accepted as a teacher.

Now (still speaking of professional players) to the vexed question of discipline, on which opinions are sharply divided. Some conductors demand a rigid silence from the beginning to the end of a rehearsal. Others allow so much talking that their own remarks are often inaudible. To my mind there is a happy medium. There are often times when a conductor needs to do a little quiet thinking on his own, to decide on an effective cut, to correct a faulty part, to verify a misprint. While he is so occupied, there can be no possible objection to the players relaxing and engaging on a little airy gossip among themselves, with the reservation that immediately he is ready to speak, or to resume rehearsal, there is an instinctive hush. Never at any time should there be talking while the conductor himself is talking. To permit this is a confession of the worst kind of weakness, and will, in the end, lead to the loss of any kind of respect. If an orchestra is tired out, or the weather particularly hot, the rehearsal should be run on a loosened, but not entirely slack, rein. Such indulgence will be received with gratitude, and better results accrue than by hard driving. But, as I have said before, for mere sleepiness or after-lunch apathy, drive to the limit.

Perhaps the supreme master of rehearsal psychology is Sir Thomas Beecham. One notices how seldom he stops a rehearsal, but, when he does, how clear-cut and illuminating is his remark. One is impressed by the absolute silence as he speaks, and the good-humoured reception accorded to his most acid reproof. He can, to put it tersely, "get away with murder." And why? Because his remarks are perfectly timed, perfectly suited to the mood, perfectly phrased in immaculate English, and brilliantly funny. His sense of humour is such that his remarks are quoted by musicians from Prince Consort Road to Shanghai. It is the fascinated attention he secures at rehearsal that is responsible for the technical perfection, as distinct from the brilliancy, of his performances. The remarks register and remain in the musicians' minds from rehearsal to performance because of their highly individual mode of presentation. He manages to work, teach and amuse in one breath, and that is great rehearsing.

To other great conductors other methods. Amateur rehearsal is another question ; let me conclude the subject with a few "do's and don't's" on the handling of professional orchestras which may be helpful to the novitiate conductor. I have arrived at these elementary conclusions after a considerable period spent in studying the methods of the big conductors from all over the world ; also, in an infinitely smaller way, in the hard school of practical experience.

1. Arrive early for rehearsals : leave time for discussion of various points with your leaders. Start the rehearsal on the stroke of the appointed hour, by *rehearsing*, not by discussion.
2. Consult your string-leaders on points of bowing and fingering : have a clear idea as to what you want, but hear their views first, as they are experts. Do not discuss such points with rank and file players, only with leaders, leaving them the responsibility of seeing that your wishes are carried out by the others.
3. Avoid, in the early morning, forced humour, frequent stopping, speech-making, rhapsodizing.
4. Suggest the alternative rather than point out the error.
5. Avoid stopping for obvious errors : catch the eye of the player concerned and, if he makes a sign, realise that he has spotted the mistake and will rectify it in the next run-through.
6. When rehearsing a work unfamiliar to the orchestra, run it through first practically without stops, letting the players secure an idea of it as a whole ; then again in detail for wrong notes and incorrect parts ; a third time for interpretation. Do not take it a fourth and fifth time "just to make sure." Leave something in hand for the concert.
7. Don't learn your scores at the expense of the orchestra, that is, by constant and unnecessary repetition.
8. See that your parts are numbered with rehearsal figures. You can waste valuable minutes in counting bars.
9. Speak audibly but quietly. Do not shout or gesticulate ; it frays the nerves of the players and accomplishes nothing. The quieter the voice the greater the attention.
10. Plot your rehearsal. Have a schedule of time to be spent on each work and keep to it.
 11. If the orchestra is disposed to laugh at a joke, let it finish its laugh.
 12. Never, never, rehearse beyond the appointed time limit. Players may have other engagements immediately following the rehearsal and there is no valid reason for making them unpunctual. If you find that you have rehearsed adequately and still have twenty minutes in hand, let the players go twenty minutes early. It will be appreciated.

CYRIL DALMAINE.

THE ROYAL COLLEGIAN ABROAD

NEW FELLOWS OF THE ROYAL COLLEGE OF MUSIC.—The Council of the Royal College of Music announce that the following have been elected Fellows of the College, with the assent of the President, the Prince of Wales : Mr. Frederick Delius, M. Jan Sibelius, Prof. E. J. Dent, Dr. Cyril Rootham, Mr. R. McKenna and Mr. Charles Morley.

THE CHAMBER MUSIC ASSOCIATION.—Mr. W. W. Cobbett has founded "The Chamber Music Association" with a gift of £1,000. The Association is a development of the Bangor Summer School, another of Mr. Cobbett's foundations. It is proposed to draw up a scheme to facilitate the formation of quartets, trios, and so on, and to bring isolated players into touch with suitable partners. Another suggestion is the formation of a circulating library of modern chamber music.

DR. SARGENT.—The latest news of Dr. Malcolm Sargent, who is under treatment at Montana, in Switzerland, is encouraging. His place at College last term was filled by Mr. W. H. Reed and Mr. Geoffrey Toye. The latter also conducted for him the Royal Choral Society's Concert of Christmas Carols at the Albert Hall on the 16th December, when Vaughan-Williams's *Fantasia on Christmas Carols* was performed. Mr. Leslie Heward took the Courtauld-Sargent Concert at Queen's Hall on 13th and 14th November. Sir Hugh Allen gave the preliminary Talk and conducted *Elijah* at Robert Mayer's Westminster Children's Concert on 3rd December, when Miss Margaret McArthur and Mr. William Parsons were among the soloists.

Miss Mary Haslem, open violin scholar, won four years ago at the Leeds College of Music the Kreisler medal. This was the first award made in accordance with the conditions laid down by Herr Kreisler, and these having now been fulfilled Miss Haslem has received the medal.

LONDON

Chamber music by College composers was prominent in the programmes of London concerts during the Autumn season, as will be seen from the appended lists.

Music for a string quartet (1929) by Norman Demuth was performed at the Royal Academy of Music on 19th October. A first performance of this composer's "Four Dedications—Funtington Tunes," also for string quartet, was played on 21st November at the College of Nursing, 1A, Henrietta Street, W.1.; also at the same place on 27th October, Vaughan Williams's Mass in G minor was given by the Tudor Singers; and on 4th December, a Phantasy Quintet for string quartet and clarinet by Robin Milford was performed for the first time.

THE MUSIC SOCIETY.—The following works by Old Collegians have been performed: on 31st October, a pianoforte concerto with chamber orchestra by Gordon Jacob; on 21st November, Trio No. 2 for piano, violin and violoncello by Ireland; Phantasy Quartet for strings by Helen Perkin; Phantasy Quartet for oboe and strings by Benjamin Britten, each in one movement. At this concert Mr. Léon Goossens played the oboe and Miss Helen Perkin played a piano sonata by Alban Berg.

MACNAUGHTEN-LEMARE CONCERTS.—The third series of these concerts at the Ballet Club Theatre began on 6th November, when the programme included Four Preludes for Piano by Helen Perkin, played by the composer, and a String Quartet (1933) by Elizabeth Maconchy. Mr. John Francis played the flute in a sonatina for flute and piano by Grace Williams. At the second concert of the series on

11th December the programme included Two Motets for double chorus by Elizabeth Maconchy (*a*) Hymn to Christ, (*b*) Hymn to God the Father; Two Part Songs for Mixed Choir by Benjamin Britten; a String Quartet: Alla Quartetto Serioso ("Go play, boy, play") by the same composer and Three Inventions for Flute (Mr. John Francis) and Oboe (Miss Sylvia Spencer) by Gordon Jacob. Miss Iris Lemare conducted.

Songs by Herbert Hughes, accompanied by the composer, were sung by Mr. Rosing at the Wigmore Hall on 28th October.

A pianoforte trio written by Frank Bridge in 1929 was played at the New Music Society of the Royal Academy's Concert on 7th December.

The following Old Collegians have taken part or have had their works performed at the Grotian Hall at the Tuesday Evening Concerts beginning 24th October. On 31st October, songs by Goossens, Ireland, Vaughan Williams, and Bliss (with clarinet) were sung, and Arthur Bliss's clarinet quintet was played, Mr. Frederick Thurston being the clarinettist. On 7th November, Mr. Plunket Greene was the singer; for his group of English songs he sang: "Nightfall in Winter" by Parry, "Beggar's Song" by Armstrong Gibbs, "The Sky above the Roof" by Vaughan Williams and "Cuttin' Rushes" by Stanford. Mr. Kendall Taylor played piano solos. On 14th November the first performance of a new work by Armstrong Gibbs, a cycle of four Songs of Childhood, was given by the English Singers' Quartet. On 21st November, a first performance of an octet by Howard Ferguson was given by the Stratton String Quartet and clarinet, bassoon, horn and double-bass, Mr. Frederick Thurston again being the clarinettist. On 28th November, a Quintet for wind instruments by Gordon Jacob was played by the English Wind Players, pianoforte solos (among them "Ragamuffin" by Ireland, "Masks No. 3" and "Polonaise" by Bliss) were played by Mr. Cyril Smith, and Mozart's Wind Quintet was played by the English Wind Players with Mr. Cyril Smith. On 5th December, Mr. Léon Goossens appeared, and a trio for violin, viola and violoncello (1930) by Christian Darnton was played. At the last concert on 12th December, Mr. Arthur Benjamin played the solo part in Constant Lambert's concerto for solo piano and nine players (first public performance) conducted by the composer. Mr. Clive Carey sang groups of Troubadour Songs (arranged by Emily Daymond) and folksongs, accompanying himself.

The London String Quartet (Messrs. John Pennington, William Primrose, Thomas Petre and C. Warwick Evans) gave a series of Beethoven Concerts at the Wigmore Hall in October and also played at a B.B.C. Chamber Music Concert on 17th November.

A quartet in F minor by Alice M. Calverley was played by the Rothschild String Quartet on 6th December at a private house in Lansdowne Road, W.11, and on the following day at the Wigmore Hall.

CHORAL AND ORCHESTRAL.—St. Michael's (Cornhill) Festival. The St. Michael's Singers held their thirteenth annual musical festival in the week beginning Sunday, 6th November and ending Saturday, 11th. Organ recitals were given by Dr. Harold Darke, Sir Walter Alcock and Dr. W. H. Harris. The programme included "Ode on the Nativity" by Parry, "A Prophet in the Land" by Robin Milford, and the motets "Lord let me know mine end" by Parry, "Faire is the Heaven" by W. H. Harris, and "Even such is time" by Harold Darke; these last three works were interspersed with Bach violin solos played by Miss Dora Garland, who also led the orchestra. The soloists included Mr. Stuart Robertson, Miss Thelma Bowles, Mr. Trefor Jones and Mr. William Parsons. Mr. Thalben-Ball was at the organ.

On 6th November, the London Symphony Orchestra played W. H. Reed's Symphony for Strings, the first performance in London.

At the B.B.C. Symphony Concert at the Queen's Hall on 8th November, the symphony, "Morning Heroes," by Bliss was performed, conducted by Dr. Adrian Boult.

At the concert of the Bach Choir given at Central Hall, Westminster, on 19th December, the programme included "The Hymn of Jesus," by Holst. Mr. Harold Samuel played Bach's Concerto in D minor for piano and orchestra. Mr. Reginald Jacques conducted. Messrs. Osborn Peasgood and Thornton Lofthouse assisted at the organ and piano.

OPERA.—The following Collegians have taken part in Vic.-Wells productions : Messrs. George Hancock and Roderick Lloyd in *Tsar Sultan* (in October), produced by Clive Carey ; Miss Betsy de la Porte in *Snow-Maiden* (November). Miss Sybil Crawley took the part of Elisabeth in *Tannhäuser*, of the Countess in *Figaro*, and of Eurydice in *Orpheus*. The latter opera was produced by Mr. Carey and conducted by Mr. Geoffrey Toye.

Gordon Jacob's Choral Valse formed an interlude in the Ballet programme on 24th October at Sadlers Wells.

Miss Mabel Ritchie sang in Mr. Frederick Woodhouse's performance of *Intimate Opera* at the Ballet Club on 12th and 14th December.

Ten performances of Rutland Boughton's *Bethlehem*, produced by Mr. Carey, were given at the Church House, Westminster, beginning 28th December.

SONG RECITALS.—Miss Joan Elwes gave two Schubert lieder recitals at the Wigmore Hall on 5th October and 16th November ; at the latter, Mr. Frederick Thurston joined her in "Der Hirt auf dem Felsen." Miss Dorothea Webb gave a recital at the Grotian Hall on 18th October, when she included a first performance of "Lost Love," by Herbert Howells (in ms.), and "The Scarecrow," by Armstrong Gibbs, in her programme. Miss Katherine Marshall-Jones gave a recital at Leighton House on 20th October, assisted by the Hope String Quartet, among whom Miss Irene Bonnett and Miss Priscilla Worthington are Old Collegians ; works played by the latter were "Above Blea Tarn" and "Winster Valley," by Armstrong Gibbs, and "Three Idylls," by Frank Bridge. Miss Meriel St. Clair Green, accompanied by Mr. Cecil Belcher, gave a recital at the London Musical Club, 22 Holland Park, W.11, on 30th October. Miss Margaret MacArthur sang at the London Museum on the 9th November ; Surya Sena gave Indian songs and recitations at the Webber Douglas Theatre, 34 Clareville Street, S.W. 7, on 15th, 20th and 21st November ; Mr. Keith Falkner gave a recital at the Grotian Hall on 7th December. He also sang in Dvorak's *Stabat Mater* at the Queen's Hall, on 30th November, and in Beethoven's *Mass in D* on 13th December.

PIANO-PIRE RECITALS were given by Mr. Aubyn Raymar at the Wigmore Hall on 17th October ; by Mr. Harold Samuel at the Wigmore Hall on 21st October (Bach), who also played in solo, double and triple Concertos at the Queen's Hall on 15th November and 21st November ; by Miss Maud Randle at the Aeolian Hall on 26th October ; Mr. Angus Morrison at the Ballet Club Theatre on 21st November ; Miss Dorothea Aspinall at the Wigmore Hall on 15th December ; Miss Pamela Norris at the Grotian Hall on 24th November. Miss Kathleen Long played in a concerto at the Aeolian Hall on 24th November.

VIOLIN RECITALS were given by Miss Isolde Menges, accompanied by Mr. Howard Ferguson, at the Wigmore Hall, on 16th October, and by Mr. Remo Lauricella at the New School of Music, 26 Westbourne Grove on 12th December. One of the items of his programme was a Caprice by himself.

PIANO AND VIOLIN.—Miss Nan Marys (Pulvermacher) was the pianist in a piano and violin recital on 27th September, at the London Musical Club, 22 Holland Park, W.11 ; Miss Irene Crowther (piano) and Mr. Ronald Onley (violin) gave a sonata recital at Leighton House on 12th October, when they played a sonata in

E minor by Goossens; they also gave a recital at the Euterpean Music Club, Clapham, on 14th November; Miss Seymour Whinyates (violinist) played in a violin and piano sonata recital at the Wigmore Hall on 3rd November; Miss Isolde Menges and Mr. Bernhard Ord were the soloists at the Bach Cantata Club's concert held at the College on 21st November, in a programme of Bach's works for violin and harpsichord. Miss Barbara Pulvermacher (violinist) played in a violin and piano sonata recital at Trinity College of Music on 29th November; Miss May Harrison and Mr. Arthur Alexander gave a recital at the Wigmore Hall on 8th December, when they gave a first performance of a Sonata for violin solo by Freda Swain.

Miss Margaret Meachen and Miss Eiluned Davies gave lunch-hour recitals in the Great Hall of London University, Gower Street, on 24th November and 19th January (1934). One of their programmes included John Ireland's second Sonata in A minor for violin and piano.

Miss Helen Just gave a violoncello recital at the Wigmore Hall on 17th October.

ORGAN.—Miss Elizabeth Campbell (from Melbourne, Australia) gave mid-day organ recitals at St. Lawrence, Jewry, and at St. Vedast, Foster Lane, on 7th and 27th November.

LECTURE RECITAL.—Mr. Graham Carritt gave a lecture recital on Modern French Music with a programme of Debussy, Ravel, Poulenc and Ibert at Toynbee Hall on 26th October.

PROVINCIAL

SHEFFIELD.—At the revived Sheffield Festival at the end of October, Mr. Keith Falkner sang in the Wagner programme and in the *B minor Mass*.

ROCHESTER.—The Music Club gave a concert on 7th October. The programme was partly arranged by Mrs. R. L. Honey (Goldie Baker), who played in Vivaldi's Concerto for two violins in D minor, and in Tartini's Concerto for violin and Haydn's piano trio No. 1 in G. Miss Elisabeth Aveling sang two Bach Arias (violin obligato—Mrs. Honey) and in the second part of the programme two songs by Michael Mudie, "On a Sepulchral Statue of an Infant Sleeping" and "In Normandy," a first performance in which she was accompanied by the composer. She also sang "So we'll go no more a-roving," by Patrick Hadley.

LEICESTER.—An amateur performance of Borodin's *Prince Igor* was given on 16th October by the Leicester Choral and Dramatic Society, helped by the Leicester City Male Voice Choir, a local orchestra, a ballet class and some of the local Territorial troops. This company was trained dramatically by Mr. Humphrey Proctor Gregg, who has thus staged for the first time a production originally intended for the Imperial League of Opera.

EASTBOURNE.—Among the artists engaged during the Autumn and Winter season were Mr. Kendall Taylor, Miss Helen Perkin and Mr. Cyril Smith, who played piano concertos with the Eastbourne Municipal Orchestra on 13th October, 3rd November and 15th December, respectively. Mr. Léon Goossens played an oboe concerto with strings on 1st December, and Mr. Trefor Jones sang in the *Messiah* on 26th November.

BOURNEMOUTH.—At the thirty-ninth Winter series of Symphony Concerts performances of the following works by Old Collegians have been given:—Symphony in E, by Armstrong Gibbs, conducted by the composer (25th October); Three Fugal Fancies, by V. Hely-Hutchinson (1st November); Ballet Suite, "The Dance of Life," a first performance, by Norman Demuth, conducted by the composer (15th November); Tone Poem, "Shockheaded Peter," by W. H. Reed, conducted by the composer (27th December). Instrumentalists who have been heard include the following: Miss Helen Perkin (Beethoven's piano concerto in C minor) on 18th October; Miss Bessie Rawlins (Beethoven's violin

concerto) on 29th November; Mr. Cyril Smith (Scottish piano concerto by MacKenzie) on 6th December; Miss Irene Kohler (piano concerto in D minor by Rachmaninoff) on 20th December; and Mr. Alec Templeton (piano concerto by Grieg) on 3rd January, 1934.

Mr. Hamilton Lay, who is the Honorary Musical Director of the New Bournemouth Musical Society, is giving a series of lectures entitled "A Survey of Musical History" to the Bournemouth Literature and Art Association, the first three lectures having been given in October, November and December.

Mr. Graham Carritt, assisted by Miss Rose Morse, gave a lecture recital on 21st October, on Modern British Songs to the Bournemouth Musical Society at Holy Trinity Parish Hall, Bournemouth. The programme consisted of songs by Vaughan Williams, Holst, Herbert Howells and Walton. Mr. Carritt also gave a lecture recital on Modern French Music at Cranleigh School, Surrey, on 15th October, and at Radley College on 25th November.

GLoucester—The Fleet Street Choir celebrated their birthday on 22nd October by visiting Gloucester Cathedral, where they paid a tribute to Sir Hubert Parry by giving a short recital from his works. The recital commenced with "Jerusalem," accompanied by Mr. W. H. Sumsion, organist of Gloucester Cathedral, and ended with "Blest Pair of Sirens," also with organ accompaniment. The rest of the programme consisted of unaccompanied motets: "I know my soul hath power," "There is an old belief," "My soul, there is a country," "At the round earth's imagined corners," "Never weather-beaten sail," and "Lord, let me know mine end" (The Songs of Farewell).

GUILDFORD.—A new work by T. F. Dunhill, *Happy Families*, a comic opera, was performed by the Guildford Repertory Company on 1st November.

NOTTINGHAM.—Mr. Clive Carey gave a lecture on Singing to the Music Club in November. "Carmen" was sung at the local Harmonic Society's concert at which, among others, Mr. Tudor Davies sang.

Mr. Helmut Fernback has sung in local oratorio, given a lieder recital to schoolboys, a new educational experiment, and broadcast from the Midland Studio on 11th November.

WINCHESTER.—On 30th November, Dyson's *St. Paul's Voyage to Melita* was performed in Winchester Cathedral, Dr. Dyson conducting. Among the soloists were Miss Joan Elwes, Miss Betsy de la Porte and Mr. Trefor Jones.

OXFORD.—The Eglesfield Musical Society and Chamber Orchestra gave a concert at Queen's College, on 30th November. The conductor was Mr. Reginald Jacques, and the pianist Mr. Thornton Lofthouse. The programme began with St. Paul's Suite for orchestra by Holst and was followed by Parry's "Blest Pair of Sirens."

LIVERPOOL.—Mr. Leslie Woodgate conducted the London and North Eastern Railway Musical Society's Male Voice Choir and Orchestra, at Hamilton Hall, Liverpool, on 29th November.

BROMLEY.—The Bromley and Chislehurst Orchestra gave a concert on 7th December. Mr. W. H. Reed conducted and the programme included the conductor's new symphony written for the Bromley and Chislehurst Orchestra and dedicated to its leader.

The Seymour Whinyates String Quartet's engagements last Autumn included the Newbury Chamber Concert Society on 31st October, the British Music Society at York on 30th November, the Alnwick Music Society on 1st December, and the British Music Society at Newcastle on 2nd December.

Mr. Cecil Belcher (piano) and Miss Betsy de la Porte (contralto) took part in a concert at Llanidloes on 7th December in aid of the British Legion. Mr. Belcher also accompanied Mr. Stuart Robertson in a song recital on 3rd December, at Abbotsholme School, Derbyshire, where Mr. Columb Kelly (an old Collegian) is Music Master.

SCHOOLS.—Chigwell School (Musical Director: Mr. A. V. Butcher). At their Christmas concert on 18th December, the programme included: "The Battle of the Baltic," ballad for chorus and orchestra by Stanford, Unison and Part Songs, by Martin Shaw, George Dyson, Parry and Gibbs.

Oundle School. Mr. Spurling conducted the whole school in Bach's *Christmas Oratorio*; Mr. Topliss Greene was one of the soloists.

Sidcot School, Winscombe, Somerset (Mr. Robin Orr is the Director of Music). The school, which is co-educational, gave a performance of "Dido and Aeneas" on 29th November.

Westminster School. On 16th October, a short survey of the history and development of the oboe and cor anglais was given by Mr. Thornton Lofthouse, illustrated by solos played by Mr. Léon Goossens, accompanied by Mr. Lofthouse. The Madrigal Society sang three choruses from Bach's *Peasant Cantata* at the first concert of the season of the Robert Mayer concerts for children at the Central Hall. At the Latin Play, music played by the orchestra included a Lully Suite arranged by Arnold Foster.

At Campbell College, Belfast, Mr. Alan Dickinson conducted Vaughan Williams's "Fantasia on Christmas Carols" on 13th December.

ABROAD

SWITZERLAND.—At the Musikkollegium at Winterthur, in December, Miss Sybil Crawley sang three arias, one of them being Purcell's "When I am Laid in earth," at an orchestral concert.

CANADA.—At Montreal, during the last session, the following works by Old Collegians were performed: "Mars, Bringer of War" and "Uranus, The Magician" (from *The Planets*), by Holst, on 12th November and 10th December, respectively; "Procession," by Herbert Howells, on 26th November and Fantasia on a Theme by Tallis, by Vaughan Williams, also on 26th November.

Mr. R. de H. Tupper conducts the Conservatorium String Orchestra at McGill University. At a concert on 14th December, amongst the items was a Suite of Old English Pieces, arranged by the conductor.

SPAIN.—Señor Enrique Fernandez Arbos, violin professor at the Royal College of Music from 1894 to 1916, celebrated his 70th birthday on 24th December, 1933, and many people sent their congratulations to the distinguished conductor of the Madrid Symphonic Orchestra, who began his connection with it in 1904. He takes the orchestra on tour and not only acquaints the people with their own composers, but has introduced to them Bach, Beethoven, Wagner, Strauss, Debussy, Ravel and Stravinsky. He has been sympathetically regarded by those in power and a small subsidy has been granted for the maintenance of the orchestra.

SOUTH AFRICA.—Bloemfontein Music Club. The Misses G. and M. Hobday took part in a Dvorak Quintet on 20th September in a Czecho-Slovakian and Hungarian programme. They also took part in a sonata for viola and piano by York Bowen and Clog Dance by Percy Grainger on 18th October, at a concert of compositions by English-speaking composers. Among the other works performed were "Song of Shadows" (part song), by Armstrong Gibbs; "Songs of the Fleet," by Stanford; and "O what comes over the Sea" and "Unmindful of the Roses," by Coleridge Taylor. On the 15th November, Miss G. Hobday played in Bach's Concerto in D minor for two violins, and Miss M. Hobday played in Beethoven's Serenade in D major for flute, violin and viola.

Mr. John Lea-Morgan, music scholar of Christchurch, Oxford, has been appointed organist and choirmaster of the Cathedral, Salisbury, Southern Rhodesia.

BROADCASTING

DAVENTRY AND LONDON

ORCHESTRAL, VOCAL AND STRING WORKS PERFORMED :

ARTHUR BLISS: "Morning Heroes" for Orator, Chorus and Orchestra; Serenade for baritone and orchestra; sonata for viola and piano.

FRANK BRIDGE: Two Songs of Tagore for contralto and orchestra (conducted by the composer); Suite, "The Sea" (conducted by the composer).

WALFORD DAVIES: "Everyman."

THOMAS DUNHILL: "In Rural England," suite for strings.

ARMSTRONG GIBBS: Suite, "Peacock Pie"; "The Highwayman"; songs with string accompaniment, "Neglected Moon" and "Arrogant Poppies"; Ballet, "The Betrothal." A recital of his songs was given on 16th December.

GUSTAV HOIST: First Suite in E flat; Somerset Rhapsody.

HERBERT HUGHES: Brian's Born's March. A recital of his songs was given on 9th December.

GORDON JACOB: Suite.

E. J. MOERAN: Seven Elizabethan Poems for Chorus; string quartet; piano trio; sonata for violin and piano.

STANFORD: Irish Symphony.

HAYDN WOOD: Suite, "A Day in Fairyland," first performance (25th November). Two other performances of his works were broadcast last year, a violin concerto and the tone poem, "Mannin Vek Veen."

LESLIE WOODGATE: Pastoral Dance; Dance of Puck; a Motet, "Te Debet Hymnus," first performance, 11th October; English Dance Suite.

FOUNDATIONS OF MUSIC.—Mr. Cyril Smith played Chopin's Waltzes and Preludes on 18th, 19th, 20th, 21st and 22nd September.

Mr. Stanford Robinson conducted the Wireless Singers in Elizabethan Madrigals on 25th-29th September.

Mr. Thalben Ball played organ music by Bach, 6th-10th November.

Miss Thelma Reiss-Smith played Bach's Suites for violoncello 4th-8th December.

INSTRUMENTALISTS.—Miss Beatrice Harrison gave a violoncello recital on 23rd September; Miss Helen Just a violoncello sonata recital on 25th September; Mr. Léon Goossens (oboe), Miss Violet Brough (viola d'amore) and Mr. Claude Hobday (double bass) took part in a Bach Church Cantata on 15th October; Miss Isolde Menges gave a recital on 22nd October; Miss Thelma Reiss-Smith (violoncello) played with the London Symphony Orchestra on 15th October; the Bronkhurst Trio played on 24th October; Miss Edith Churton in the Entente String Quartet on 31st October; Mr. George Mantle-Childe (piano) played on 18th October; the Cedric Sharpe Sextet on 28th October; Mr. Ernest Tomlinson (viola), sonatas on 7th November; Mr. Harold Samuel gave a piano recital on 12th November; Miss Belinda Heather on the same day; Mr. Cedric Sharpe gave a violoncello recital also on the same day; Mr. Bernard Shore, a viola recital on 14th November; the London String Quartet played on 17th November; Miss Helen Perkin gave a piano recital on 20th November; Mr. John Snowden played Hurlstone's sonata for the violoncello on 27th November; Miss Joyce McGown gave a piano recital on 28th November; Miss Bessie Rawlins played the violin on 29th November; Mr. F. Thurston played the clarinet in a Brahms sonata on 30th November; Miss Seymour Whinnyates gave a violin recital on 3rd December; Miss May Harrison played Bach's Prelude in E flat minor, No. 8, arranged for violin by herself, and also Two Irish Studies by Herbert Hughes on 10th; The Sylvan Trio (Mr. John Francis (flute), Miss Sylvia Spencer (oboe), Miss Millicent Silver (piano), played on 12th; Mr. W. H. Squire gave a violoncello recital on the 24th; Mr. Howard-Jones gave a piano recital on the 10th; Mr. Norman Greenwood played piano solos on the 14th and Miss Dorothea Aspinall on the 28th.

SINGERS.—The following old Collegians have broadcast:—Mr. George Baker, Miss Sybil Crawley, Miss Betsy de la Porte, Mr. Keith Falkner, Mr. Gavin Gordon,

Mr. Topliss Green, Miss Meriel St. Clair Green, Mr. John Greenwood, Miss Olga Haley (recital 15th October), Mr. George Hancock, Mr. Victor Harding, Miss Marjory Harrison, Mr. Trefor Jones, Mr. Roderick Lloyd, Miss Veronica Mansfield, Miss Ruth Naylor, Miss Doris Owens, Mr. William Parsons, Mr. Stuart Robertson, Mme. Clara Serena, Miss Dorothy Silk and Mr. T. C. Sterndale Bennett.

ORGANISTS.—Dr. Harold Darke gave a recital at the B.B.C. on 20th December. One of the items of his programme was a Psalm-Prelude by Herbert Howells. Mr. O. H. Peasgood gave recitals at the B.B.C. on 22nd, 28th, 29th September, playing on the latter date Two Preludes by Stanford and Prelude and Fugue in C minor by Vaughan Williams, and on 29th October, when he played Andante con Moto by Frank Bridge and Alla Marcia by Ireland. Dr. Harold Rhodes gave a recital of British organ music on 26th November, when he included Stanford's Postlude in D minor in his programme. Mr. Thalben Ball gave recitals on 21st September and 14th December in the B.B.C. Concert Hall and at the Queen's Hall, on 31st December. Mr. Maurice Vinden gave recitals at the B.B.C. on 8th October, 3rd November and 27th December, and at St. Mark's, North Audley Street, on 1st and 15th December.

MISCELLANEOUS.

TELEVISION.—Miss Penelope Spencer gave Fantastic Dances on 26th September; Mr. Gavin Gordon was heard and seen in his original part in "Jolly Roger" on 3rd October; Mr. Cyril Smith and quartet on the same day; and Mr. Gavin Gordon sang on 12th December by television transmission.

LECTURES, ETC.—Dr. Thomas Armstrong gave five lectures on English Music beginning 1st October.

Lady Fletcher (Maisie Cropper) gave a Talk to the children on "A Day in the Life of Our Lord," on 22nd October, and on the same day Sir Walford Davies made an Appeal for St. Mary's Hospital, Paddington, Extension Fund.

MIDLAND REGIONAL.

During the Autumn concerts were given of the works of Midland composers. Among them were those of Sir Walford Davies on 9th November. The works were a selection from his part-songs: "Hymn before Action," "A Song of Rest," "The Pedlar's Song," "Love is a Torment," "Love's Tranquility," "Green Fields of England," "O England, Model to thy inward Greatness," and "And did Those Feet in Ancient Time," the last two from the cantata, "England's Pleasant Land."

On 15th December, a selection of Gustav Holst's orchestral works were performed: St. Paul's Suite for strings; a Fugal Concerto for flute, oboe and strings; Suite, *Beni Mora*; Two Songs without Words; Overture (A Fugal Overture); and the Ballet Music from the opera *The Perfect Fool*.

On 28th December, works of Bach were given when Mr. George Mantle-Childe played some piano solos.

On 29th December, a selection of the works of Vaughan Williams were performed: Overture, *The Wasps*; Three Songs of Travel; Three Elizabethan Songs for chorus; "The Lark Ascending," for violin and orchestra; Three Folk-song arrangements for orchestra; and the Fantasia on Christmas Carols.

A recital of unaccompanied motets were relayed from Peterborough Cathedral on 12th November and 10th December. On the former date the programme included: "My soul, there is a country," by Parry; "The souls of the righteous," by Stanford; and "Glory and honour and laud," by Wood. Between these items a Prelude in the form of a Chaconne by Stanford was played on the organ. On the latter date: "O Thou That hearest prayer," by Walford Davies; "Great Lord of Lords," by Wood; and "Fair is the Heaven," by W. H. Harris, were sung.

During December, Mr. Kendall Taylor played a piano concerto by Tschaikowsky on the 2nd; Mr. Bernard Shore an arrangement of Elgar's violin concerto for viola on the 7th; and Mr. Stuart Robertson sang at a Carol Concert on the 16th.

WEST REGIONAL.

On 2nd October, an orchestral programme of the works of Haydn Wood was given: A May Day Overture; Suite, Harvest Time; Virginia (A Southern Rhapsody); An Autumn Song; and Three Famous Pictures.

On 21st October, works of Coleridge Taylor were performed: A Christmas Overture; Romance of the Prairie Lilies; Incidental Music to Faust; Negro Melody; "Deep River"; and Suite, Minnehaha.

Among those who have sung are: Mme. Clara Serena on 7th October; Mr. Trefor Jones on 20th November; Mr. Walter Glynne (recital of Welsh Folksongs) on 13th November; and Mr. William Parsons on 24th November and 16th December (in the *Messiah*).

Sir Walford Davies conducted the Rhondda Festival of Song given by Unemployed Men's Clubs on 28th October.

BIRTH

PINI.—On 2nd January, 1934, to Mr. and Mrs. Anthony Pini (Barbara Ensor), a son (Carl Anthony).

MARRIAGES

BAYLEY-CLARK.—On 15th August, 1933, at St. Peter's Church, Bayswater, Walter de Courcy Bayley, of Barbados, B.W.I., to Doreen Clark.

VERITY-LAUDER.—On 25th November, 1933, Beresford Verity to Margaret Lauder.

COLLEGE NOTES AND NEWS

HERE is abundant evidence at the present time that "Le Sport" is once more coming into its own in College. If some of those, who for so long have been bemoaning the lost spirit of the "good old days," had taken a walk in Hyde Park a few weeks ago, they would have come across a "Soccer" team from the College playing a match against St. Martin's Theatre. Moreover, they would have seen our team wearing the same coloured jerseys and playing as though they had played together for years. But since this is a chronicle of *last* term's events, we must refrain from going into further details until the next number of the MAGAZINE. It may here be stated, however, that there *is* a football team in College once more, and this term's fixtures include matches against St. Martin's Theatre and the B.B.C. ∞

Another field of sport has been entered upon, but since it appears that this can now be taken as an "extra study," it may be irrelevant to refer to it as "sport." Whether Fencing comes under Sport, Art, Dancing or Conducting, there certainly is great activity in this direction, and a report of the first competitions in Fencing appears below.

Sword Dancing, too, has its place in the curriculum—inspired by the dazzling display in the Opera Theatre by the E.F.D.S.S. team. And Mr. Francis Rendall is occasionally to be "heard to advantage" on his pipes, teaching enthusiasts to dance a lightsome reel.

As yet, lawn tennis cannot be taken as a study, though the court can always be booked in the lunch hour for "practice." Both on the court and in the practice

rooms one may hear the question, "What is the score?" or, "What does it mark in the score?" the answer invariably being "forte, Love."

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While things have been going strong in the Athletic world recently, we cannot, though, be so cheerful in regard to the long-promised and oft-demanded College Dance. Negotiations have been taking place with our friends at the Imperial College Union, and 6th February was provisionally booked. This, however, was found impossible for the I.C.U., and we were advised to apply for a Friday next term, and accordingly we asked for 25th May. But we have now definitely been told that their Committee can only grant us an evening in the last week of either April or June. The first is out of the question and the second is the week of the Union "At Home."

The "College Dance" seems as far off as ever, but perhaps an idea will occur to someone, even if it comes to hiring the Albert Hall!

R.W.N.

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A class for fencing was started last term. Under the able guidance of Sergeant Turner of the Royal Horse Guards, several members of the class have become quite adept in the art of foil fighting.

An American Tournament was held for foils early this term, and was eventually won by Mr. Dudley Lewis, Messrs. C. Matthews and F. C. Sharp being in close attendance. The trophy was a Challenge Cup, kindly presented by Miss Darnell, and two foils, one for the winner and one for the runner-up, presented by Mr. J. B. Gordon and the Fencing Class, respectively. A spare blade was also given to the winner by Sergeant Turner.

Students are now being given lessons in sabre and épée, with a view to fighting pools with outside Colleges and Hospitals.

There has also been great activity in the Women's Section, and a tourney is still in progress, the ladies in the final pool being Misses Peach, Tronsen, Doodville and Kerr. There is a very attractive trophy for this event also.

If anyone would like to join these classes, which are held on Monday and Thursday afternoons, please apply to Miss Haviland, in the Opera Office. The fee is 10/- per term, and all equipment is provided.

FREDERICK C. SHARP.

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LONDON INTER-FACULTY CHRISTIAN UNION.—The speakers at the last two meetings of the Christmas term were Captain Buxton and the Rev. Bryan Green. This term we have had the Rev. J. E. James and Mr. J. Cobb. The former gave us some very interesting views on the subject "Is Religion a matter of Temperament?" All these four speakers have had experience in widely different spheres of life, and should appeal to the varying ideas of religion held by modern students. L.I.F.C.U. meetings are not for one type of person only. We do want more people to come and give them a trial.

J.B.

IMPRESSIONS AND APPRECIATION

By AN AUSTRALIAN ORGANIST

I TRAVELED over 12,000 miles to join in the Jubilee Celebration at College. It was an experience well worth coming for. Australia is such a distance from the "heart of things" that one has to be out of the "heart of things" to realise fully what it means to an Australian to come to London. The standard of all branches of art is so high; it does not matter what it is you want to know, you can always get a satisfying answer to any question in London. I'm afraid I have to admit, with my experience of working musically

amongst the English at College and in choirs, that they are much more patient and work harder than the Australians. They have more of the "team spirit." Probably our climatic conditions have a lot to say to that. When the glorious sunshine is streaming into the music-room you feel that your practice will do later; but I find, in England, I can practise much longer. On a foggy day, for instance, I could practise all day.

It is most inspiring to come to London. I have met many of London's well known musicians and never have I met a conceited one. I think it's this lack of self-importance that makes London so charming. We Australians come over to London in hundreds and we are all amazed at the beauty, culture, and wonder of our mother country. We all go back home feeling we are part of a very great nation, which we sometimes fail to remember, far away, at the other end of the world.

One of my greatest joys has been hunting for Wren's Churches in the City. So much of old London has changed, but these places still remind me of the life of past centuries. To me, the beauty of their steeples is more marked because of unexpectedly coming upon them. When crossing a street I have often caught a glimpse of a beautiful spire up some lane and have stood still to gaze at it, forgetting for the moment I was in a crowded thoroughfare, till reminded by a shout or a horn. I wanted to have closer contact with these gems of churches, and was very fortunate in meeting some of the organists who very kindly allowed me to join the legion of organists giving mid-day recitals in the City. I played at St. Lawrence Jewry, St. Vedast, Foster Lane, St. Mary-at-Hill, and St. Mildred's, Bread Street. All these organs are very beautiful and mellow in tone. I much prefer the old 3-manual instruments to the modern ones, though their actions could be much improved.

I was very fortunate, too, in being engaged to do some Empire Broadcasting on the B.B.C. organ. The touch of that organ is like ring velvet, though it needed much adjustment on my part to play it, after giving a recital on one of the oldest organs in the City, where I needed all my strength to press down the notes and more than my strength was needed for the combination pedals. This keyboard was the original one of black naturals and white sharps and flats.

I was at a reception given in honour of Bruno Walter, at the London Salzburg Society. Various well-known musicians said: "Oh! You must go to the Salzburg Festival, you get to the very heart of music there. It's inspiring."

I answered: "I find London inspiring and have found the heart of music there."

I shall be sorry to leave London, but Australia is a very beautiful country.

ELIZABETH CAMPBELL.

REVIEWS

TEXT BOOKS

A FOUR YEARS' COURSE OF MUSIC. By WALFORD DAVIES. Macmillan. 7/6.

FIRST STEPS IN MUSIC. By WALFORD DAVIES. Macmillan. 6/-.

TUNES NEW AND OLD FOR SIGHT READING. By EMILY DAYMOND. Year Book Press. 2/3. Or in five Sections, 6d. each.

FIGURED HARMONY AT THE KEYBOARD. By R. O. MORRIS. Oxford University Press. 5/-.

Whatever the present day teacher's excuses for grumbling, he cannot complain that the most experienced and successful members of his profession are curmudgeonly unwilling to reveal their secrets, or to furnish him with the tools of their trade. The young teacher, however, does not always realise that such "teaching material" has to pass through the alembic of his own mind before it can be of any value to his pupils. When Bellini asked Dürer for "the brush with which he painted several hairs at a stroke," Dürer offered a handful for choice. The methods of teaching this, that, or the other published by accomplished teachers are no more than Dürer's brushes. Their value lies in two things: they save the novice the time and trouble required in making his own brushes (how far that is a good thing for him, we will not stop to enquire), and they are usually laid out in the order in which they are likely to be needed.

Two qualities are essential to the teacher of any art: inspiration and efficiency; and more failures are due to the lack of the former than of the latter. Sir Walford Davies's "Four Years' Course in Music" emphasises, as might be expected, the inspirational side; and his gospel of tune-writing has, when preached by himself, produced amazing results, as we are all aware. To what extent other teachers will be able, even *longo intervallo*, to preach to like purpose, we are a little doubtful. But no teacher can fail to catch some of Sir Walford's infectious enthusiasm from the book, or to find its fund of delightful tunes, material for tune-making, and general discourse, of the greatest value, even if he thinks it safer to work for most of the time on a humbler plane of practicality. Sir Walford himself would not have it otherwise: "only the teacher," he says in the preface, "can adapt the notes to good purpose."

One peculiarity of this course should be mentioned. Actual teaching of the sol-fa syllables does not begin until the second year; in the first year, stave and keyboard are used. Sir Walford, however, is quite of the current faith in believing in the complementary use of both. But he maintains that the sol-fa syllables at present actually are in danger of being both too advanced and too rudimentary for the average child: an original point of view which receives an interesting exposition.

The "Four Years' Course" is intended for children aged 7-11; and "Melody Books" for the pupils are in the press. "First Steps" is for teachers of small children and for those of riper years "who desire to develop clear ideas . . . as to the first principles of design in music." Like the other it is a book which any teacher will do well to read. It is, in fact, a general introduction to it.

The number of books of sight singing exercises is legion; but there is room for a new one, when it is so carefully prepared as Dr. Daymond's. Among several good features are the approach to 6/8—the knottiest problem in the teaching of time; the utilisation at appropriate points of tunes from the classics; and the introduction to part-singing at a very early stage by the provision of pairs of simple tunes which can be sung together. Section II has some tunes to be sung first in the major and then in the tonic minor; as it is only the third of the scale whose alteration is required, Dr. Daymond may hope to be let down lightly by the innumerable partisans of "Lah minor." She deserves it, for this is an excellent little book.

"Excellent" also is the adjective for Mr. Morris's "Figured Harmony at the Keyboard." Now that the harmony student is delivered from the laborious compilation of exercises on a figured bass, there is a danger that the original function and value of the figured bass may be forgotten: the function being to indicate harmony to the keyboard-player and the value to exercise eye, ear and hand in co-ordination. Playing from a figured bass has maintained a traditional place in the higher musical examinations; enlightened teachers like Mr. Morris and Mr. Stewart Macpherson bring it to the keyboard at the earliest stages. Mr. Morris provides a first-rate training, leading from simple cadences, through Bach Chorales (a sheer joy to the player) to examples from Purcell, Handel, Haydn and Mendelssohn. There is only one criticism to be offered. For about three-quarters of the book the melody as well as the bass is given. Would it not have been better for the student to be required to make his own melody as a part of each stage of the course? F. H. S.

SPEECH AND SONG. By A. M. Henderson. Macmillan, 3s. 6d.

There are many books telling us how to speak and still more telling us how to sing, but there is still room for one that urges the cultivation of an equal respect for both word and tone. It is of course, impossible to learn how to sing from any one book, or indeed, from books at all. The earnest student surrounds himself with a library of the best authorities on psychology, physiology, history, aesthetics, acoustics, phonetics; he reads every fresh publication about voice cultivation; he has lessons from the six most eminent teachers in the world, and he finally emerges from this weight of instruction with the firm conviction that he has taught himself; and if he is any good he probably *has*.

Most of the books written by singing teachers and voice specialists are inspired by the daily struggle to make silly purses out of their pupils' sow's ears. They have this value, however, that every sincere, rational book such as Mrs. Henderson's helps to clear away the mystery and charlatanism that is still associated with the words "voice production."

Particularly commendable are the chapters on the subject of the breath, with the insistence that the singer should develop his powers from natural and instinctive actions; and excellent too are many of the suggestions for the cultivation of clear articulation, and the capacity to make the words of a song *live*. The value of the many specific exercises and examples for practice given depends largely on the pupil's mental attitude to them; it is hardly stretching a point to say that almost any exercises will "do the trick," provided the mental approach is right.

On the other hand the danger of such a book as Mrs. Henderson's is that it is too short. Any one of the subjects introduced, phonation, vocal physiology, interpretation, breath control, articulation, needs a volume in itself, and, though this book is described as 'a direct approach to singing,' the attempt to compress so much within a small compass may lead the student into paths which are anything but direct.

For instance, the author is right in advocating a careful study of words, but much harm is done by overvaluing their importance, for directly a word is combined with a note, it becomes recreated —some mental and physical chemistry changes the spoken word to a vibrating enclosure of air—a something for which we have as yet no name, but which is born of both note and word and partakes of each.

In her dealing with phonetics our author is sometimes surprising: for instance, she criticises the people who pronounce *O* (as in *no*) and *A* (as in *age*) as if they were diphthongs,—but obviously these sounds *are* diphthongs in English, and when sung slowly, they must be realized as such. The attempt in this book to classify sounds without the use of accepted phonetic symbols leads to confusion. Surprising too, is it to be told that "when breath is inhaled, the muscles between the ribs (called intercostal muscles) expand, drawing the ribs upward and outwards." A boa-constrictor may be able to "expand" them, but certainly no human can.

D. W.

BOOKS

THE REALITY OF MUSIC. By Rutland Boughton. Kegan Paul. 7s. 6d.

Under a queer title the author has written a queer and quixotic book. In his preface he asks "What is reality?" and after quoting a few professional views he concludes "Finally I asked my nearest friend, and the answer came quick, 'Things as they are.' The people of action have it clear every time." In this bland dismissal of deliberate thinking as only fit for dons and other dunderheads, Mr. Boughton anticipates the critical tone of the book, and also warns us that he is an idealist who sees things through his own red spectacles.

In fact, the book is a study of some of the vital impulses which have made music-making worth while. Is music mainly the outcome of a personal desire "to convert vaguely realised formal experience to precise, concrete and ordered form"? A very great deal of music may be explained by reference to this aesthetic formula, which is Mr. Wilenski's and may be quoted here as a convenient summary of what Mr. Boughton is concerned to deny or at least to deprecate. Why, he asks, is music to-day less and less a social need? Because less and less people perform, or in other ways form the habit of real listening? No, because music has lost its emotional meaning, its meaning as the record of "real life" and of communal life *par excellence*, and relies instead on "the meagre life of individuality," vainly and sometimes cynically exploited.

For evidence Mr. Boughton goes first to the primitive and folk-song periods which he divides into songs of religion, motherhood, co-operative work, love and sex, war, death, social amusement. These divisions find interesting justification when we come to their elaboration in later and well-known works. But it must be noted that the "real life" starting-point, once accepted, the value of the actual music is taken for granted; and so rhythm, that social phenomenon, is essentially *right*. Developing further his hypothesis that the best music is a record of popular aspirations, not of a civilisation imposed by force of authority, Mr. Boughton passes to the Christian period. Christianity (and *a fortiori* the Church of Rome, with its Jesuitical cunning and its "savage" sacrificial ritual in the Mass) spelt oppression. So "plainsong is the petrification of music," the "perfect expression of an authority separated from the will of mankind." Equally irrelevant was the music made later for the amusement of the ruling classes, from the pastoral fantasies of the madrigalists to the cynical amorousness of Mozart's operas. Bach's B minor Mass, on the other hand, crystallised in sound the honest revolt of Protestantism, by ignoring Catholic ritual and dogma and instead becoming absorbed in rhythmic polyphony and dissonance. Beethoven's Mass in D was a more conscious and musically an equally powerful revolt against superstition and the new economic authority, capitalism. In the *Dona nobis* a prayer for peace becomes a tale of battle.

Naturally *The Ring* makes good music for Mr. Boughton's communist baton, with its prophetic exposure of capitalist frauds, its fine labour songs and its rhythm. But "*The Ring* has been so little recognised for what it portends, that wealthy capitalist audiences acclaim the work, while in communistic Russia it is neglected." Will the capitalists ever come to listen and remain to wince? Mr. Boughton's penetrating musical analysis elsewhere shews that he is not nearly so unresponsive to sheer musical appeal as he appears in his general argument.

The book is thus a sincere protest against the musician's escape from life into the self-satisfied and self-contained world of musical virtuosity, or into the music of a heartless, cynical or newly savage class or civilisation (e.g., war-music). The consequent debunking of Byrd, Mozart, Schubert and Brahms will not be accepted by many musicians, still less the communist interpretation of musical history. The author's ingenious attempts to rationalise his perceptions of things "as they are" moves one reader to ask Mr. Boughton next time to replace his often shallow and needless political conjectures by a more consistent revelation of his unusual musical

intuitions in the realm of criticism. There are few enough music critics who penetrate beyond the journalistic level of musical discussion, and the addition of a composer to the select list would be most welcome at the present time.

A. E. F. DICKINSON.

BRAHMS. By William Murdoch. Rich & Cowan.

Not all musicians can handle a pen as well as they can handle their own instruments. But Mr. Murdoch's book on Brahms proves that the same qualities of knowledge harnessed to impulse which compel respect and liking for his playing have enabled him to write an authoritative and attractive book. He explains that the sole reason he had for writing this book was that he wanted to, and every page bears some sign of this personal enthusiasm, of a personal point of view, and of a considered personal opinion. But there is no flaunting of an ego; the writer has been completely absorbed in his subject—the personality and the music of Brahms. The book is in three parts. The first is a straightforward and careful biography, giving data and facts in an easy and readable narrative. The last part consists of notes, now analytical, now descriptive, now critical, on the whole of Brahms's output for the piano, including the concertos and the chamber music, written with the inside knowledge of the practising pianist. For instance, only a pianist could have made the remark casually in a passing reference to Brahms's manner of playing the piano: "the even quality of touch that is the *sine qua non* of the first-class pianist—his speaking voice—did not exist with Brahms." Between the two main parts come three short essays, of which the first is one of the best things ever penned on the difficult psychology of this composer.

F. H.

CHORAL MUSIC

ST. PAUL'S VOYAGE TO MELITA. By GEORGE DYSON. Oxford University Press. 2/-.

SONGS OF CHILDHOOD. Op. 76. By ARMSTRONG GIBBS. Winthrop Rogers (Boosey & Co.). 2/6.

THE PILGRIM'S PROGRESS. Op. 29. By ROBIN MILFORD. Oxford University Press. 5/-.

CORINNA'S MAYING. By R. O. MORRIS. Oxford University Press. 1/6.

A BOY WAS BORN. By BENJAMIN BRITTEN. Oxford University Press. 3/-.

British composers, or particularizing further, College composers do not neglect the choral tradition into whose heritage they were born. Four of the above works bear the date 1933, the last 1934—date of publication, that is, not composition—though all are recent. Gibbs's "Songs of Childhood" are not strictly choral at all, but belong to that rare class of songs for vocal ensemble with piano accompaniment. It is a very delightful category of music, much neglected as being on the one hand less pure than unaccompanied singing, and on the other too domesticated to be worthy of the skill of an ambitious composer. Gratitude to Dr. Gibbs therefore for these additions to this species of chamber music—more settings of poems of Walter de la Mare done with his usual felicity. "Corinna's Maying" is dedicated to Clifford Bax "in memory of many days in the sun," and the music reflects both the sunshine and the demure merrymaking of Herrick's sweet slug-a-bed: it is freshly diatonic in four parts and orchestrally fragrant. "The Pilgrim's Progress" is a longer and graver matter, though here again Milford's unfailing spontaneity is responsible for that vaguely pastoral atmosphere exhaled by so much English vocal music. This is by way of being a fairly elaborate work for tenor, baritone and treble soli, chorus and orchestra on the oratorio pattern.

When we come to Dr. Dyson's cantata written for the last Three Choirs' festival we find a change of viewpoint. It is a setting of the prose of *Actis xxvii*, and is an experiment in choral recitative orchestrally accompanied: the interest of harmony and counterpoint is subservient to faithful and forcible declamation, with a resultant effect on texture. Interest in a new kind of texture is carried still further in Britten's Choral Variations for Men's, Women's and Boys Voices (unaccompanied).

The form too, you will observe, is unusual, though not actually new, since it is that employed by Bliss when he groups a series of vocal movements round a single literary idea. The theme of these variations is not a musical phrase but the Nativity, and what we have in effect is a fantasia on Christmas carols—not, however, be it noted, either in words or music traditional carols, but mediaeval lyrics. The texture, in which again there is little contrapuntal interest, is that of the mosaic, in which the pattern is built up from fragments, as Elgar or Sibelius might in a symphony. And so it seems that the limit has not even yet been found to what the ingenuity of composers can find for voices legitimately to perform.

F.H.

BOOKS AND MUSIC RECEIVED

TWENTIETH CENTURY MUSIC. By MARION BAUER. Putnam's. 12/6.

A comprehensive and up-to-date survey of modern music, containing a great deal of information not easily accessible in so compact a form elsewhere. It is an American production, and the chapters on American music will therefore be useful to English readers. Most of the opinions expressed are second-hand with the sources acknowledged, and the frequent quotations make it scrappy to read. There are numerous quotations from modern scores.

From the Oxford University Press :

THE JUNIOR SCHOOL PIANIST. By LILIAN LEAVEY. 2/6. A teacher's handbook with an introduction by CLAUDE POLLARD.

"A WEST AFRICAN FANTASIA," for piano duet, by ERNEST WALKER, embodying native African work-tunes collected near Dr. Schweitzer's hospital, by Miss MARGARET DANECKE. 3/6.

"PRELUDE CADENZA AND FUGUE" for clarinet and piano, by HERBERT MURRILL. 3/-.

From Boosey & Co.

WEBER'S "INVITATION TO THE DANCE," transcribed for mixed voices by JULIUS HARRISON. 1/-.

"TWO OLD AIRS" (German Volkslieder), arranged as vocal duets by R. VAUGHAN WILLIAMS. 2/-.

OPERA AND DRAMA

ON THE evenings of November 22nd and 23rd, 1933, some members of the Dramatic Class did a brave thing : they gave us performances of C. L. Anthony's "Service."

I say this was a brave thing to do, firstly, because a large percentage of the audience must have seen the West End production of this play a short time before ; secondly, because a play of this kind needs to be well done to be convincing. Therefore, the members of the cast who helped the play to overcome these difficulties, which it certainly did, deserve special mention.

Foremost among these was Norman Menzies. His excellent acting in the part of Timothy Benton, the faithful and humble clerk of the House of Service, was the best part of the play. Frederick Sharpe, too, was almost unrecognizable as Felton, Service's dry and dusty partner, willing to make over the House of Service and all that it stood for, rather than lose money for the sake of sentiment. The part of Gabriel Service himself, the Big Business Man, was played

by our indefatigable College tenor, Howard Hemming. Claudia Russell-Brown did very well as his young and rather inhuman wife. Thomas Hancock, as Benton's son, and Alice Hudson, as the down-at-heel "char." deserve praise. The latter was so pathetic as to be almost funny; indeed, she added a most telling touch of comedy to the play. And Reginald Long brought in a speck of romance by his somewhat unconvincing admiration of Miss Service.

As the cast was an unusually large one (*See below—Ed.*), I have of necessity omitted to mention many deserving names, owing to lack of space. Suffice it to say that we all enjoyed this play.

R. L. M.

"SERVICE." By C. L. ANTHONY.

CAST:

| | | 22nd November. | 23rd November. |
|---------------------------------------|---------------------------------|-----------------------------|-----------------------------|
| Gabriel Service | ... (Senior Partner) | HOWARD HEMMING | HOWARD HEMMING |
| Michael Service (his Son) | ... | PETER FETTES | STANLEY BATE |
| James Felton | { (Partners) | FREDERICK SHARP | FREDERICK SHARP |
| Phillip Bendicott | { | GEORGE NICHOLSON | GEORGE NICHOLSON |
| Geoffrey Fielding | ... (Gabriel's Secretary) | REGINALD LONG | REGINALD LONG |
| Timothy Benton (a Clerk) | ... | NORMAN MENZIES | NORMAN MENZIES |
| Mr. Hillman | ... (of the Cabinet Factory) | HENRY LUTMAN | HENRY LUTMAN |
| Mr. Birkenshaw | { | FRANK BROOKE | FRANK BROOKE |
| Mr. Tressit | { (Furniture) | DUDLEY LEWIS | DUDLEY LEWIS |
| Mr. Elliot | { Salesmen) | MICHAEL MUDIE | MICHAEL MUDIE |
| Mr. Hambling | { | STANLEY BATE | PETER FETTES |
| Barker (a Night Watchman) | | CUTHBERT MATTHEWS | CUTHBERT MATTHEWS |
| Miss Judd (Buyer of the Women's Wear) | | MAUD HORTON | SHEILA READ |
| Miss Wallace | ... (a Receptionist) | DAPHNE FOX | MARJORIE LEE |
| Mrs. Kentish | ... (a Housekeeper) | INEZ HADDOW | AUDREY WARBURG |
| Messenger Girl | ... | MARGARET BLYTHE | MARJORIE STEVENTON |
| Gladys | { (Pattern Matchers) | EIRA MOON | AUDREY LANGFORD- [BROWN] |
| Maud | { | BERYL SLEIGH | KATHLEEN WHITLOCK |
| 1st Typist | ... | JOAN COPE | JOAN COPE |
| 2nd Typist | ... | LOLA RALPH | LOLA RALPH |
| 1st Saleswoman | ... | GRACE BODEY | GRACE BODEY |
| 2nd Saleswoman | ... | HELEN SWIFT | HELEN SWIFT |
| Isobel Service | ... | CLAUDIA RUSSELL- [BROWN] | MARGARET LAUDER |
| Caroline Service | ... | MARJORIE LEE | DAPHNE FOX |
| Florence | ... (the Services' Parlourmaid) | HESTER KEIGHLEY- [PEACH] | BETTY PALMER |
| Mrs. Benton | ... | IRENE COOK | ENID KINGSTON |
| Elsie Benton | ... | GRACE PEACE | BARBARA LANE |
| Willie Benton | ... | THOMAS HANCOCK | THOMAS HANCOCK |
| Mrs. Munsey | ... (the Bentons' Charwoman) | Alice Hudson | Alice Hudson |
| A Taxi Driver | ... | HENRY LUTMAN | HENRY LUTMAN |

A small Orchestra played during the intervals under the direction of Ronald Onley.

Stage Manager: Marjorie Haviland. Assistant Stage Manager: Lorna Kerr. Dresses arranged by Mrs. Gotch, Hon. R.C.M. Wigs by Bert. Master Mechanist: Max Leslie. Electrician: J. Hughes.

"THE LADY WITH A LAMP"

On 7th and 8th December two private performances of *The Lady with a Lamp*, by Reginald Berkeley, were given in the Parry Opera Theatre. The Dramatic Class is to be congratulated on two extremely good presentations of a very difficult play. In less competent hands certain scenes might well have been merely ludicrous, but at no time did the obvious sincerity of the actors fail to be convincing. This was true of all the players, but especially of the two impersonators of Florence Nightingale, although Miss Clarke and Miss Swift gave very different interpretations of her character. Miss Clarke emphasised the gentler and more appealing side of her nature, and one was always conscious of a certain wistfulness in spite of her strength of purpose. Miss Swift's performance, on the contrary, was sterner and less loveable, although probably more true to life.

The costumes were a notable feature of the play, most of them being genuine "period" dresses. The attractive settings and clever lighting effects, particularly in the last scene, are worthy of special praise. Mr. Cairns James was once again responsible for an excellent production of an interesting play.

M.P.

THE LADY WITH A LAMP.
A Play in Four Acts, by REGINALD BERKELEY.

CAST:

| | | 7th December. | 8th December. |
|------------------------|--|-----------------------|-----------------------|
| William Nightingale... | | PETER FETTES | PETER FETTES |
| Sydney Herbert ... | | RALPH NICHOLSON | RALPH NICHOLSON |
| Lord Palmerston ... | | NORMAN MENZIES | NORMAN MENZIES |
| Mrs. Nightingale ... | | MAUD HORTON | SHEILA READ |
| Elizabeth Herbert ... | | HONOUR SAYER | EIRA MOON |
| Henry Tremayne ... | | GEORGE NICHOLSON | GEORGE NICHOLSON |
| Florence Nightingale | | SYBIL CLARKE | HELEN SWIFT |
| Selina Bracebridge ... | | MARY LAY | KATHLEEN WHITLOCK |
| Lady Christabel Deane | | HESTER KEIGHLEY-PEACH | LOLA RALPH |
| Miss Pelt ... | | BARBARA LANE | AUDREY LANGFORD-BROWN |
| Mrs. Calder ... | | IRENE COOK | EDNA KINGSTON |
| Lady Heritage ... | | JOAN COPE | BERYL SLEIGH |
| A Nurse ... | | MARJORIE STEVENTON | MARJORIE STEVENTON |
| Dr. Smith ... | | CUTHBERT MATTHEWS | CUTHBERT MATTHEWS |
| A Surgeon ... | | FRANK BROOKE | FRANK BROOKE |
| Corporal Jones ... | | HENRY LUTMAN | HENRY LUTMAN |
| Mrs. Williams ... | | GRACE BODEY | GRACE BODEY |
| Mr. Bamford ... | | RONALD ONLEY | HOWARD HEMMING |
| Dr. Cumming ... | | FREDERICK SHARP | FREDERICK SHARP |
| Mr. Macdonald ... | | REGINALD LONG | REGINALD LONG |
| Dr. Sutherland ... | | JAMES BARBER | JAMES BARBER |
| Nurse Bates ... | | INEZ HADDOCK | INEZ HADDOCK |
| A Maid ... | | EIRA MOON | HONOUR SAYER |
| A Nurse ... | | DAPHNE FOX | BETTY PALMER |
| A Physician ... | | STANLEY BATE | STANLEY BATE |
| A Sister ... | | MARJORIE LEE | MARJORIE LEE |
| A Nurse ... | | ALICE HUDSON | AUDREY WARBURG |
| Stretcher Bearers ... | | THOMAS HANCOCK | THOMAS HANCOCK |
| | | PETER FETTES | PETER FETTES |

After Scene 1 of each Act a small Orchestra played under the direction of
FREDERIC LEWIS.

Stage Manager: Marjorie Haviland.

Assistant Stage Managers: Aileen Hynes, Lorna Kerr.

Dresses by Mrs. Gotch, Hon. R.C.M. Wigs by Bert.

Master Mechanist: Max Leslie. Electrician: J. Hughes.

THE SNOW QUEEN

Two performances of *The Snow Queen* were given in the Parry Opera Theatre on December 11th, and 13th, 1933, and those who for the first time saw the Junior Exhibitioners devoting their talent to both drama and music were undoubtedly astonished. The play was adapted by Miss Angela Bull from Hans Andersen's fairy-story, and the producer was Betty Jackson, whose genius secured the very best from the youthful performers. The music written by Lilian Harris, was the very soul of the play, and reflected each change of idea. It was suggestive throughout, full of dramatic effect, and yet well within the capacity of the orchestra which played admirably under the direction of Freda Dinn. The arrangement of the ballets, which had hitherto been outside the experience of the children, was undertaken by Daphne Fox with striking success.

The idea on which the play depends is that of a little girl named Gerda, who wanders through the world in quest of her companion and playmate, a little boy, Kay, who had disappeared mysteriously ever since the ominous appearance at the cottage window during the winter of the Snow Queen. She had frozen his heart with an icicle and borne him away to her realms of frost and snow high up above, among the clouds and near the stars. Gerda's adventures are numerous and varied—she escapes from the clutches of a sorceress without gleaning any information from her garden flowers; she then visits the Court, but the Princess, although she has a thirst for knowledge knows nothing of Kay, and neither her suitors (who by the way are beneath average intelligence) nor the Lord Chamberlain can help. However, a kind crow comes to the rescue, gives his wise counsel and is most sympathetic. She is next captured by a band of robbers who carouse in their den, singing and drinking with great gusto after which they sleep—Oh, so peacefully . . . ! Meanwhile, Gerda escapes with the Reindeer to the borders of the Snow Queen's Dominion where, with tears in his eyes, he bids her a fond farewell, and Gerda finds her way alone to the Snow Queen's Palace—a wonderfully frigid scene with a feeling of spaciousness giving an impression of the vast interminable sky, and of calm serenity. This is the goal of Gerda's journey, for Kay is seated at the Snow Queen's feet, and once more the playmates are together.

Gerda was played with great charm and pathos by Joan Wareham and Kay by Marjorie Meager. The whole production was remarkable and a joy to all who were there—it was incredible that it could be the result of only one term's work.

RUTH HOLMES.

COLLEGE CONCERTS

A concert of folk-music, folk-dances, and music derived therefrom was given in the Parry Theatre on 5th December, jointly by the Choral Class, the Orchestra and the English Folk Dance and Song Society.

PROGRAMME.

i. DANCE TUNES for String Orchestra—

“Dargason” and “Greensleeves” arranged by Gustav Holst
(From “St. Paul's Suite”)

2. FANTASIA on Christmas Carols *R. Vaughan Williams*

3. DANCES by MEMBERS OF THE ENGLISH FOLK DANCE AND SONG SOCIETY
COUNTRY DANCES :
 a. Durham Reel (Durham).
 b. "Circassian Circle" (Northumberland).
 SWORD DANCE (Northumberland).
 Solo Violin : ELSIE AVRIL, A.R.C.M.

4. FOLK SONGS.
 GERMAN :
 Maria durch den Dornwald ging *Arranged by Ferd. Rauter*
 RUSSIAN : Nagadalosj stari babi *Arranged by Kortschmaréf*
 (Ukrainian Peasant Song)
 FRENCH : La Cigale et la Fourmi *Arranged by Tiersot*
 ENGLISH :
 As I walked out a May Morning *Arranged by Cecil Sharp*
 NORWEGIAN : O Ola Ola *Arranged by Ferd. Rauter*
 (Love Lament)
 SWEDISH : Var c du (Dancing Song) *Arranged by Ferd. Rauter*
 DANISH : Roselil og hendes Moder (Roselil and her Mother) *Arranged by Ferd. Rauter*
 ICELANDIC : Thad er svo margt *Arranged by Sv. Sveinbjornsson*
 (Feasting Song)
 HEBREW : Jafim haleilot bicaana *Arranged by Reginald Jevons*
 (Beautiful are the nights in Canaan)
 YIDDISH : Der rebe Eli Melech *Arranged by Felix de Noble*
 (Dancing Song)

5. a. Two Folk Tunes for Orchestra.
 "My Bonny Boy" and "Green Bushes" *Arranged by R. Vaughan Williams*
 (From "Folk Song Suite.")
 b. "The Ampleforth Sword Dance" *Arranged by Cecil Sharp*
 Solo Violin : ELSIE AVRIL, A.R.C.M.
 c. Folk Dance Tune.
 "Old Heddon of Fawsley" *Arranged by Arnold Foster*
 (From "Folk Air Suite")

6. Two CHORAL SONGS.
 a. "A brisk young Sailor" ...
 b. "Seventeen come Sunday" } *Arranged by R. O. Morris*

7. ENGLISH IDYLL for Orchestra.
 "Banks of Green Willow" *George Butterworth*

8. DANCES BY THE E.F.D.S.
 MORRIS DANCES.
 a. Lads a-Bunchum } (Midlands)
 b. Leap-frog }

COUNTRY DANCES.
 a. Nonesuch (Playford's "Dancing Master," 1650).
 (The above three Dances arranged by Guy Warrack)
 b. Set Running (Kentucky, U.S.A.).
 Violin Solo : ELSIE AVRIL, A.R.C.M.

9. Two FOLK SONGS WITH CHORUS.
 a. The Jolly Carter *Collected and arranged by E. J. Moeran*
 b. The Spanish Ladies *Collected by Cecil Sharp*

Conductors :

REGINALD JACQUES.

GUY WARRACK.

R. VAUGHAN WILLIAMS.

WEDNESDAY, 18th OCTOBER (Chamber)

| | | | | | | |
|---|-----|---|-----|-----|-----|--------------|
| QUARTET for Pianoforte and Strings, in C minor, Op. 15 | ... | ... | ... | ... | ... | G. Faure |
| EVELYN HARMSWORTH, A.R.C.M. (Associated Board Exhibitioner) | | | | | | |
| RUTH PEARL (Scholar). | | | | | | |
| NORA WILSON, A.R.C.M. (Leverhulme Exhibitioner). | | | | | | |
| MARJORIE GIBB (Scholar). | | | | | | |
| PIANOFORTE SOLOS | ... | a. Intermezzo, Op. 117, No. 2 | ... | ... | ... | Brahms |
| | | b. Barcarolle | ... | ... | ... | Chopin |
| | | LUCY C. BELL, A.R.C.M. | | | | |
| ORGAN SOLO | ... | Prelude and Fugue in B major | ... | ... | ... | M. Dupre |
| | | GEORGE T. MILES (Kent Scholar). | | | | |
| SONATA for Violoncello, in G minor | ... | ... | ... | ... | ... | Eccles |
| | | BERNARD RICHARDS, A.R.C.M. (Scholar). | | | | |
| | | Accompanist: BENJAMIN BRITTEN (Scholar). | | | | |
| SONGS | ... | a. Cangia, cangia tue voglie | ... | ... | ... | G. B. Fasoli |
| | | b. Va godendo vezoso e bello | ... | ... | ... | Handel |
| | | MARGARET BLYTHE (Ernest Palmer Operatic Exhibitioner). | | | | |
| | | Accompanist: LUCY BELL, A.R.C.M. | | | | |
| SONATA for Violin and Pianoforte, No. 2, in A minor | ... | ... | ... | ... | ... | John Ireland |
| | | MARGARET MEACHEN, A.R.C.M. (Associated Board Exhibitioner). | | | | |
| | | EILUNED DAVIES, A.R.C.M. | | | | |

TUESDAY, 24th OCTOBER
(Second Orchestra and Senior Conductors' Class)

| | | | | | | | |
|--|-----|-----------------------------|--|---------------------|-----|-----|--------------|
| OVERTURE | ... | ... | Coriolanus | ... | ... | ... | Beethoven |
| | | | Conductor: GERALD ENNS. | | | | |
| CONCERTO for Pianoforte and Orchestra, No. 3, Op. 37, in C minor | ... | ... | ... | ... | ... | ... | Beethoven |
| | | | OLIVE REES. | | | | |
| | | | Conductors: | | | | |
| | | 1. FRANK BURY. | 2. JOHN CRUFT. | 3. CEDRIC BORGNISS. | ... | ... | Haydn |
| | | | | | | | |
| SYMPHONY in G major (No. 88 New B. & H.) | ... | ... | ... | ... | ... | ... | |
| | | | Conductors: | | | | |
| | | 1. and 2. REGINALD GOODALL. | 3. PHILIP BLAKE. | 4. CHARLES GROVES. | | | |
| SCENE | ... | ... | Ave Maria | ... | ... | ... | Max Bruch |
| | | | DIANA METHOLD. | | | | |
| | | | Conductor: FRED LEWIS. | | | | |
| PASSACAGLIA on a well-known theme | ... | ... | ... | ... | ... | ... | Gordon Jacob |
| | | | Conductor: RALPH NICHOLSON. | | | | |
| SYMPHONY in G major, No. 4, Op. 88 | ... | ... | ... | ... | ... | ... | Dvorak |
| | | | Conductors: | | | | |
| | | 1. WILLEM DE MONT. | 2. JOAN BICKERS. | 3. ALAN MELVILLE. | | | |
| | | | 4. MICHAEL MUDIE. | | | | |
| | | | Conductor: Mr. W. H. REED, M.V.O., HON. R.C.M. | | | | |

TUESDAY, 31st OCTOBER
(Third Orchestra and Junior Conductors' Class)

| | | | | | | | |
|---|-----|--|--------------------------|---------------------|-----|-----|-----------|
| OVERTURE | ... | ... | Figaro | ... | ... | ... | Mozart |
| | | | Conductor: DENIS MULGAN. | | | | |
| SUITE No. 1, in C major | ... | ... | Conductor: DENIS MULGAN. | ... | ... | ... | ... |
| | | | Conductors: | | | | ... |
| | | 1. ESTHER ROFE. | 2. HORACE PARROTT. | 3. ZILLAH CASTLE. | | | |
| | | 4 & 5. DONALD PEART. | 6 & 7. JACK WARD. | | | | |
| CONCERTO for Pianoforte and Orchestra, in D minor (K 468) | ... | ... | KATHLEEN MUNN. | ... | ... | ... | Mozart |
| | | | Conductors: | | | | |
| | | 1. RONALD ONLEY. | 2. MARGARET PATERSON. | 3. TERENCE WHITE. | | | |
| SYMPHONY No. 2, in D major, Op. 36 | ... | ... | | | ... | ... | Beethoven |
| | | 1. FREDERIC WAINES. | 2. RICHARD STURGE. | 3. GEORGE LOUGHLIN. | | | |
| | | 4. HAROLD WHIBLEY. | | | | | |
| | | Conductor: Mr. W. H. REED, M.V.O., HON. R.C.M. | | | | | |

FRIDAY, 3rd NOVEMBER (First Orchestra)

| | | | | | | | |
|--|-----|-----|---|-----|-----|-----|---------------------|
| OVERTURE | ... | ... | Die Meistersinger | ... | ... | ... | Wagner |
| SCENE | ... | ... | Hiawatha's Vision | ... | ... | ... | S. Coleridge Taylor |
| | | | FREDERICK SHARP (Scholar). | | | | |
| CONCERTO for Pianoforte and Orchestra, No. 2, in C minor, Op. 18 | ... | ... | | ... | ... | ... | Rachmaninov |
| | | | IRENE CROWTHER, A.R.C.M. (Clementi Exhibitioner). | | | | |
| SYMPHONY No. 8, in F major, Op. 93 | ... | ... | ... | ... | ... | ... | Beethoven |
| DANCES from the Opera "Prince Igor" | ... | ... | | | | | Borodin |
| | | | Conductor: Mr. GEOFFREY TOYE, HON.A.R.C.M. | | | | |

WEDNESDAY, 8th NOVEMBER (Chamber)

| | | | | |
|---|-----|-----|-----|------------|
| SONATA for Violin and Pianoforte, in E minor, Op. 82 | ... | ... | ... | E. Elgar |
| RALPH NICHOLSON, A.R.C.M. (Exhibitioner). | ... | ... | ... | |
| JOAN E. PALMER (Marianne Rowe Exhibitioner). | ... | ... | ... | |
| SUITE for Viola and Pianoforte | ... | ... | ... | B. J. Dale |
| H. ROY PATTEN, A.R.C.M. (Exhibitioner). | ... | ... | ... | |
| JOHN KUCHMY (Associated Board Exhibitioner). | ... | ... | ... | |
| SONGS | ... | ... | ... | |
| a. Die junge Nonne | ... | ... | ... | Schubert |
| b. Nimmersatte Liebe | ... | ... | ... | Hugo Wolf |
| IRENE SMYTH. | ... | ... | ... | |
| Accompanist: PHYLLIS NORBROOK, A.R.C.M. | ... | ... | ... | |
| SONATA for Violoncello and Pianoforte, in G minor | ... | ... | ... | Handel |
| MARJORIE GIBB (Scholar). | ... | ... | ... | |
| HARRY PLATTS, A.R.C.M. | ... | ... | ... | |
| VOCAL QUARTETS | ... | ... | ... | Brahms |
| Marienlieder, Op. 22 | ... | ... | ... | |
| a. In praise of Mary. | ... | ... | ... | |
| b. A prayer to Mary. | ... | ... | ... | |
| c. Mary's wandering. | ... | ... | ... | |
| d. Mary Magdalene. | ... | ... | ... | |
| MAY BARTLETT (Scholar). | ... | ... | ... | |
| GRACE BODEY (Scholar). | ... | ... | ... | |
| HOWARD HEMMING (Leverhulme Exhibitioner). | ... | ... | ... | |
| ROWLAND ROBSON (Scholar). | ... | ... | ... | |
| SONATA for Violin and Pianoforte, in A major, Op. 100 | ... | ... | ... | Brahms |
| ZILLAH V. CASTLE, A.R.C.M. (Associated Board Exhibitioner). | ... | ... | ... | |
| MARJORIE ALEXANDER (Associated Board Exhibitioner). | ... | ... | ... | |

FRIDAY, 17th NOVEMBER (Chamber)

| | | | | |
|--|-----|-----|-----|--------------|
| ORGAN SOLO | ... | ... | ... | Mendelssohn |
| Sonata, No. 2, in C minor | ... | ... | ... | |
| (last two movements) | ... | ... | ... | |
| CHARLES GROVES. | ... | ... | ... | |
| SOLO CANTATA for Soprano and String Quartet | ... | ... | ... | Buxtehude |
| MARJORIE STEVENTON (Marianne Rowe Exhibitioner). | ... | ... | ... | |
| ELSIE STINTON, A.R.C.M. (Heywood Lonsdale Scholar). | ... | ... | ... | |
| MARGARET MEACHEN, A.R.C.M. (Associated Board Exhibitioner). | ... | ... | ... | |
| NORA WILSON, A.R.C.M. (Leverhulme Exhibitioner). | ... | ... | ... | |
| MARGUERITE SLOANE, A.R.C.M. (Charlotte Holmes Exhibitioner). | ... | ... | ... | |
| Accompanist: PHYLLIS NORBROOK, A.R.C.M. | ... | ... | ... | |
| PIANOFORTE SOLOS | ... | ... | ... | |
| a. Impromptu in G flat major | ... | ... | ... | Chopin |
| b. Winter Waters | ... | ... | ... | Arnold Bax |
| c. Nereid | ... | ... | ... | |
| d. Toccata | ... | ... | ... | E. J. Moeran |
| MARION BERRY, A.R.C.M. | ... | ... | ... | |
| SONGS | ... | ... | ... | |
| a. Verborgenheit | ... | ... | ... | Hugo Wolf |
| b. Maria Wogenlied | ... | ... | ... | Max Reger |
| c. Er ist's | ... | ... | ... | Hugo Wolf |
| FANNY JENNY. | ... | ... | ... | |
| Accompanist: PHYLLIS NORBROOK, A.R.C.M. | ... | ... | ... | |
| QUARTET for Strings, in F major, Op. 50, No. 1 | ... | ... | ... | Beethoven |
| GERALD H. EMMS, A.R.C.M. (Gowland Harrison Exhibitioner). | ... | ... | ... | |
| ELSIE STINTON, A.R.C.M. (Heywood Lonsdale Scholar). | ... | ... | ... | |
| B. SCAWEN BLUNT, A.R.C.M. (Charlotte Holmes Exhibitioner). | ... | ... | ... | |
| JAMES WHITEHEAD (Morley Scholar). | ... | ... | ... | |

TUESDAY, 28th NOVEMBER

(Second Orchestra and Senior Conductors' Class)

| | | | | |
|--|-----|-----|-----|----------------|
| VARIATIONS on an Original Theme | ... | ... | ... | Pamela McKenna |
| (Student) | ... | ... | ... | |
| 1. Theme and Variations I to VI. | ... | ... | ... | |
| 2. Variations VII to Finale. | ... | ... | ... | |
| (First performance) | ... | ... | ... | |
| Conductors: | ... | ... | ... | |
| 1. CHARLES GROVES. | ... | ... | ... | |
| 2. ALAN MELVILLE. | ... | ... | ... | |
| TWO SONGS | ... | ... | ... | |
| a. Schmerzen | ... | ... | ... | |
| b. Stehe still | ... | ... | ... | |
| AUDREY WARBURG. | ... | ... | ... | |
| Conductor: JASON LEWKOWITSCH. | ... | ... | ... | |
| SYMPHONY in B Minor ("Unfinished") | ... | ... | ... | Schubert |
| 1. REGINALD GOODALL. | ... | ... | ... | |
| 2. PHILIP BLAKE. | ... | ... | ... | |
| HUNGARIAN FANTASIA, for Pianoforte and Orchestra | ... | ... | ... | Liszt |
| BARBARA KERSLAKE (Scholar). | ... | ... | ... | |
| Conductor: RALPH NICHOLSON. | ... | ... | ... | |
| OVERTURE | ... | ... | ... | Berlioz |
| Conductor: MR. W. H. REED, M.V.O., HON. R.C.M. | ... | ... | ... | |

THURSDAY, 30th NOVEMBER (First Orchestra)

Conductor: Mr. GEOFFREY TOYE, B.M., A.R.C.M.

FRIDAY, 1st DECEMBER (Chamber)

TUESDAY, 5th DECEMBER
(Third Orchestra and Junior Conductors' Class)

| | | | | | | | |
|---|--------------------------|---------------------------------|--|-----|-----|-----|-------------|
| OVERTURE | ... | ... | COSI FAN TUTTE | ... | ... | ... | Mozart |
| ARIA | ... | ... | Conductor: GEORGE LOUGHLIN. | ... | ... | ... | |
| | | | " Firm as Rock " (<i>Così fan tutte</i>) | ... | ... | ... | Mozart |
| | | | BARBARA LANE. | | | | |
| | | | Conductor: RONALD ONLEY. | | | | |
| SYMPHONY in A major (Italian) | ... | ... | ... | ... | ... | ... | Mendelssohn |
| | | | Conductors: | | | | |
| 1. TERENCE WHITE. | 2. FREDERICK WAINÉ. | 3. FRANCIS RENDALL. | | | | | |
| | 4. MARGARET PATERSON. | | | | | | |
| CONCERTO for Pianoforte and Orchestra, in A major | | | | ... | ... | ... | Mozart |
| | | | (First Movement) | ... | ... | ... | |
| | | | EVELYN HARMSWORTH. | | | | |
| | | | Conductor: CARL LEWIS. | | | | |
| ANCIENT DANCES (2nd Suite) | | | | | | | Respighi |
| 1. Laura Soave (1531). | 2. Danza Rustica (1600). | 3. Campanas Parisienses (1650). | | | | | |
| | 4. Bergamasca (1650). | | | | | | |
| | Conductors: | | | | | | |
| 1. DONALD PEART. | 2. FREDA MACKENZIE. | 3. DEREK KIDNER. | | | | | |
| | 4. GEORGE THORNE. | | | | | | |

Conductor: Mr. W. H. REED, M.V.O., HON. R.C.M.

THURSDAY, 18th JANUARY (Chamber)

THE R.C.M. PATRON'S FUND

The following programmes were performed at the College during the Christmas Term :—

FRIDAY, 3rd NOVEMBER

LONDON SYMPHONY ORCHESTRA.

Conductor : AYLMER BUESST, HON. R.C.M.

(Leader : Mr. W. H. REED, M.V.O., HON. R.C.M.)

1. CONCERTO for Bassoon and Orchestra, in B flat *Mozart*
CECIL JAMES.
2. RHAPSODY for Orchestra *Mary Callander*
(First performance)
3. RECIT. : O let eternal honours } (*Judas Maccabaeus*) *Handel*
AIR : From mighty kings } DOROTHY STANTON.
4. CONCERTO for Pianoforte and Orchestra, in B flat minor, Op. 23 *Tschaikowsky*
MARY NOBLE.

Conductor : HAROLD GRAY.

FRIDAY, 24th NOVEMBER

LONDON SYMPHONY ORCHESTRA.

Conductor : GEOFFREY TOYE, HON. A.R.C.M.

(Leader : Mr. W. H. Reed, M.V.O., HON. R.C.M.)

1. CONCERTO for Pianoforte and Orchestra, No. 1, in D minor, Op. 15 *Brabms*
F. DEREK KIDNER.
2. SCENE Ritorna vincitor (*Aida*) *Verdi*
MAY BARTLETT.
3. ANDANTE from the Violin Concerto, Op. 61 *Edward Elgar*
RUTH PEARL.
4. CONCERTO for Pianoforte and Orchestra, No. 1, in E flat *Liszt*
MARGERIE FEW.

FRIDAY, 1st DECEMBER

NEW SYMPHONY ORCHESTRA.

Conductor : AYLMER BUESST, HON. R.C.M.

1. "To the Mountains," for Orchestra *Kenneth H. Leech*
(First performance)
2. SCHERZO for Orchestra *Frederick May*
(First performance)
3. CONCERTO for Pianoforte and Orchestra, No. 3, in C minor, Op. 37 *Beethoven*
KATHLEEN DENYER.

INFORMAL CONCERTS

Three Informal Concerts (Nos. 192-194) were held during the term. A piano solo, "Rhapsody" by John Ireland, duets for clarinet and piano by Harold Samuel were played, and the songs "In the Highlands" by Armstrong Gibbs, and "The Roadside Fire," by Vaughan Williams, were sung on 1st November, and the songs "Calm Sea and Mist," by Arthur Benjamin, and "The Accursed Wood" by Martin Shaw, on November 15th.

MIDDAY RECITALS

Three Midday Recitals were given last term by Mr. Edward Mitchell (pianoforte); by Miss Helen Just (violoncello) and Miss Hetty Bolton (pianoforte); and by Mr. Osborne Peasgood (organ).

STUDENTS' EVENING RECITALS

Recital No. 97 (soprano and violoncello) by Jane Vowles and James Whitehead. This programme included modern English songs by Goossens, Holst, Ireland, Geoffrey Corbett, Jane Vowles, Armstrong Gibbs and Herbert Howells. "Merciless Beauty" (Three Chaucer Rondels set for Voice and Strong Trio: A. Elsie Stinton, Margaret Meachen, James Whitehead) by Vaughan Williams. The accompanist was Geoffrey Corbett. Recital No. 98 (pianoforte) by Aubyn Raymar.

JUNIOR EXHIBITIONERS' CONCERT

The seventeenth Junior Exhibitioners' Concert was held on 4th December. The programme contained twenty-one items, including piano solos "Sea Idyll," "Rosemary," and "Valse Capricieuse," and a trio "Miniatures" by Frank Bridge; and part-songs "The Flowering Manger" by P. C. Buck and "On Christmas Night" by Vaughan Williams, with special orchestral arrangements.

THE TERM'S AWARDS

CHRISTMAS TERM, 1933

(S) Scholar. (E) Exhibitioner. (Op.E) Opera Exhibitioner.

The Director has approved the following Awards:—

Council Exhibitions—

| | |
|------------------------|-------------|
| Barne, Betty ... | Violin |
| Davies, Robert ... | Singing |
| Brown, Margaret ... | Violoncello |
| Groves, Charles ... | Pianoforte |
| Holmes, Ruth ... | Pianoforte |
| Rawson, Mildred ... | Pianoforte |
| Rendall, Francis ... | Singing |
| Roberts, Geoffrey ... | Violin |
| Saunders, Rosamund ... | Flute |
| Smith, Daphne ... | Pianoforte |
| Evans, William H. ... | Violoncello |
| Goodwin, Mary O. ... | Pianoforte |
| Todd, Onyx ... | Violin |
| Watts, Isabel ... | Pianoforte |

Extra Awards :

| | |
|----------------------------|-------------|
| Cardale, Helen M. ... | Violoncello |
| Coote, Julia P. ... | Singing |
| Kerr, Lorna ... | Singing |
| Russell-Brown, Claudia ... | Singing |
| Wratislaw, Jane P. ... | Hautboy |

Edmund Grove Exhibition—

| | |
|-----------------------|------------|
| Divided between— | |
| Lee, M. Stirling ... | Pianoforte |
| McCormack, James ... | Pianoforte |
| Pulvermacher, Nan ... | Pianoforte |

London Musical Society's Prize—

| | |
|-----------------------|--|
| Divided between— | |
| Hemming, Howard ... | |
| Sharp, Frederick ... | |
| Edwin F. James Prize— | |
| Protheroe, Emlyn ... | |

Dove Prize—

| | |
|-----------------------|--|
| Divided between— | |
| Dinn, Freda ... | |
| Hanson, Muriel W. ... | |

Manns' Memorial Prize—

| | |
|------------------------|--|
| Divided between— | |
| Burditt, David ... | |
| Statham, Ernest H. ... | |

Scholarship Exhibition—

| | |
|------------------------|--|
| For one term (Easter)— | |
| Berry, Phyllis E. ... | |

Director's Exhibition—

| | |
|------------------------|--|
| For one term (Easter)— | |
| Emms, Gerald H. ... | |

Wodehouse Fund Grant—

| | |
|---------------------|--|
| Wood, Ronald F. ... | |
|---------------------|--|

Lilian Eldee Scholarship Grant (1 year)—

| | |
|-------------------------|--|
| Sleigh, Kathleen B. ... | |
|-------------------------|--|

A.R.C.M. EXAMINATION
DECEMBER, 1933

PIANOFORTE (TEACHING)—

Allen, Hilda Millicent
 Batten, Winifred Ruth
 Coad, Mary Stanley
 Devas, Rosemary Cecilia
 Druitt, Joan
 Floud, Joyce Barbara
 Galtry, Isobel Eileen Mary
a Hereford, Rosemary Eleanor
 Hoffman, Beryl
 Irish, Kathleen Elsie
 Moody, Brenda
 Napier-Smith, Audrey
 Wadely, Zoe Beatrice
 Wood, Robert Pigot

PIANOFORTE (SOLO PERFORMANCE)—

Alexander, Marjorie Eugene
 Britten, Edward Benjamin
 de Gruchy, Mary Elizabeth
a Few, Margerie Gladys
 Hair, Gladys Mary
a Kidner, Derek
a Morris, Celia Mary
 Palmer, Joan Elizabeth

SINGING (TEACHING)—

Kemp, Jane Stephen
 White, Irene Elsa Graham

SINGING (SOLO PERFORMANCE)—

Bodey, Annie Grace
 Kingston, Edna B.

VIOLIN (TEACHING)—

Portal, Cecilia Violet
 Stewart, Frida
 Whiteside, Ethleen Joan

VIOLA (TEACHING)—

Hanson, Muriel Wendy

PIANOFORTE ACCOMPANIMENT—

Borgnis, Duncan Cedric
 Hammond Chambers
 Crowther, Irene

**THE TEACHING OF CLASS SINGING AND
 AURAL TRAINING—**

Aldridge, Margery Olive Mooring

**THE TEACHING OF MUSICAL APPRECIATION
 AND GENERAL MUSICAL HISTORY—**

Loeb, Sylvia

THEORY OF MUSIC—

Munn, Freda Kathleen

a Competent knowledge of Harmony

LIST OF DATES

MIDSUMMER TERM, 1934

| | | | |
|----------------------|-----|-----|-----------------------|
| ENTRANCE EXAMINATION | ... | ... | Wednesday, 25th April |
| TERM BEGINS | ... | ... | Monday, 30th April |
| HALF TERM BEGINS | ... | ... | Monday, 11th June |
| TERM ENDS | ... | ... | Saturday, 21st July |

